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W96

RARE
VIOLINS · VIOLAS
VIOLONCELLOS

OF THE SEVENTEENTH
EIGHTEENTH AND NINETEENTH
CENTURIES

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WURLITZER COLLECTION

PART I

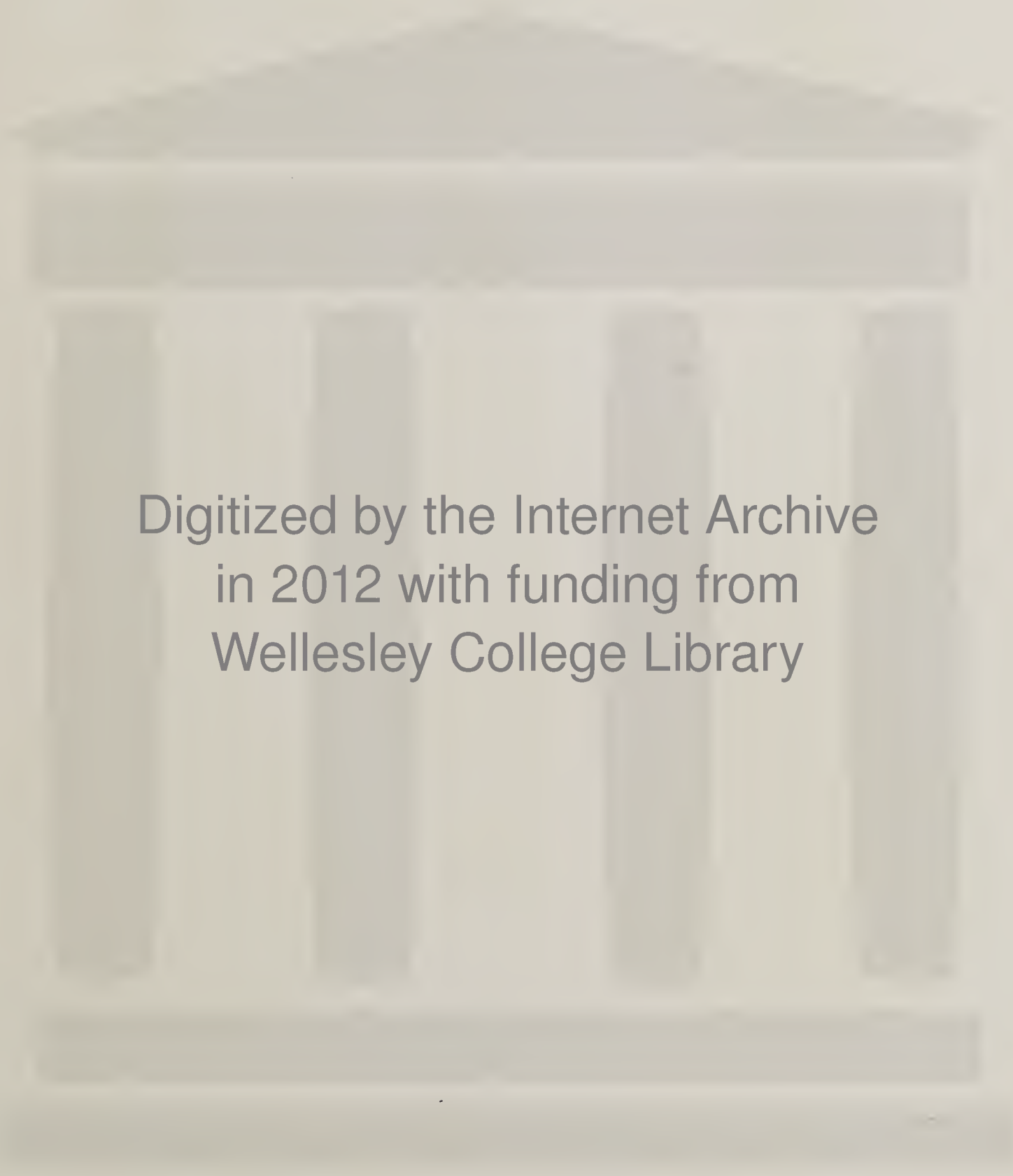
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Antonius Stradivarius Cremonensis
Faciebat Anno 1737
D. Anni 93: 

The "CHANT DU CYGNE"
The "Swan"
ex-Wanamaker, ex-St. Senoch.
See Part II—Wurlitzer Catalogue

RARE
VIOLINS, VIOLAS, VIOLONCELLOS
OF THE SEVENTEENTH
EIGHTEENTH AND NINETEENTH
CENTURIES



OF THE
WURLITZER COLLECTION

PART I

THE RUDOLPH WURLITZER COMPANY

CINCINNATI
CHICAGO

NEW YORK

LOS ANGELES
SAN FRANCISCO

DETROIT

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ANNOUNCEMENT

IT is our privilege, as well as a pleasure, to publish this year a complete catalogue of the Wurlitzer Collection of rare old violins, violas and violoncellos which, in the interest of convenience to the reader, will appear in two volumes:

Part I, the present volume, comprises descriptions and illustrations of instruments belonging to our Collection, up to \$5,000.00 in value. A Bow Supplement to Part I is issued separately, and contains descriptions of our collection of Tourtes, Pecattes, Eury, and other bows by makers of the eighteenth and nineteenth centuries.

Part II will be published shortly and will contain descriptions and illustrations of our finest instruments, value above \$5,000.00. Of additional interest will be a list of world-famous instruments, not a part of our Collection, illustrations from photographs with names of their owners, their measurements and other interesting data. To this will be added a new historical treatise on the subject of the development of the violin entitled: "Great Masters in the Art of Violin-making and their Imitators, 1540-1878" by Jay C. Freeman—dealing in a non-technical and understandable manner with the inception of violin-making in Brescia and Cremona, as well as the golden period of its development and later decline, also the schools of Venice, Naples, Milan, Turin, Florence and Rome; the German, English and other schools, as well as the French, ending with the death of Vuillaume in 1878.

Part II will approximate 150-200 pages, will be printed on fine paper, profusely illustrated, cloth-bound, and will be a volume which every lover of the violin will wish to own for permanent reference. It will be a small edition, the exact size of which has not yet been determined, and the subscription price will be \$3.00 per copy. Requests for copies may be sent in now and will be filled in order of their receipt, as soon as the book is off the press.

THE RUDOLPH WURLITZER CO.

INTRODUCTORY

The violin still maintains the preeminent position in the Music-World it has held for three centuries. The spell of its music is as potent today as when at this time a hundred years ago, Paganini held his audiences captive, bringing from them tears or laughter at will, by his matchless virtuosity.

Metropolitan audiences of the present day—more blasé than those of a century ago, are held captive in the same manner, and often, no doubt, in like degree, by an Elman, a Heifetz, a Gordon, a Kreisler, a Spalding, an Ysaye, or a Zimbalist.

Wide dissemination of knowledge of, and increased popularity of violin-music and the violin have marked the years that have passed since that time. For every violinist a century ago, there are hundreds today, and for every lover of violin-music then, there are no doubt thousands in this year of grace, 1931.

The remaining production of the two thousand or more violin makers who flourished during the 16th, 17th, 18th and 19th centuries, in Italy, France, Germany and England, and elsewhere throughout Europe, are now distributed to all parts of the world—and for the most part are in daily use by unknown thousands of amateur and professional players.

Unlike other musical instruments which wear out or become obsolete through change of style or change of pitch and climatic conditions, a well-constructed old violin grows ever better with use and age, and is readily adjusted for any pitch, from the lowest to the highest.

Here you will find one explanation for the remarkable increase in value of the better grade in old violins—this, and the fact that they are Works of Art, and as such, please the eye as well as the ear. While, however, a Stradivari violin may cost today anywhere from \$10,000.00 up, there is many a good Old German or French violin, of the *same age*, to be had for a hundredth part or thereabouts, showing that it is quality and not age alone which counts—in violins as in other Art Works.

A good violin makes an irresistible appeal to every one who is fond of melody and harmony; it may be said with truth, that nothing gives greater pleasure to the instrumentalist, when playing, than a violin—if it be a good one.

The study of violin-music and especially of the classical studies of Kreutzer, Fiorillo, Rode or those of any other master, is a delight to young and old, especially so, if made under the guidance of a good violin teacher. It matters not at all, to the player, how *well* he plays, for it is the joy of *playing*, that counts.

Violin-study is beneficial in many ways not usually taken cognizance of. It offers the best possible training in co-ordination, concentration and memory. To men of affairs it offers immediate relaxation and a complete change of scene, as it were, to fagged mental processes. Fatigue disappears because of new emotions aroused, and instead of a sleepless night, with thoughts of business banishing

needed rest and repose, sweet and refreshing slumber is sure to follow one or two hours of an evening devoted to intensive practice with fiddle and bow.

This is the experience of all amateur players who devote their spare time to violin-study.

The violin has many devotees among men and women whose names are well known in big business and the professions, also, among statesmen and scientists—from Thomas Jefferson and Gladstone, of the past, to Mussolini and Professor Albert Einstein, of the present, to mention but a few.

In every walk and station of life, in America and Europe, amateur violinists are very numerous. Had we their permission we should like to publish a list of such names as an inspiration to others.

Parents should not neglect the musical education of their children; the younger they begin in music the better. Nothing they can give them will mean more in later life than thorough grounding in violin-playing received between the average ages of seven and fifteen years. The result, culturally, will repay ten-fold the outlay and effort. Expense is small and the training the child receives in co-ordination and mental concentration will be of the greatest benefit in after years in any walk of life, not to mention the social advantages, or the great personal satisfaction he will derive from music as long as he lives.

There is also, in the case of children, physical exercise which develops hands, wrists, arms, chest and shoulders; while walking about one's room in practising any memorized scale, excerpt or composition, during a practise period of one or two hours, affords ample exercise to the students' limbs.

We cordially invite any reader who may need advice on any point—with reference to proper kind and size of violin or 'cello, if for a child, or as to teachers, or on any other question on which information may be desired, to make use of the personnel of our Violin-Departments in Wurlitzer stores in New York, Chicago, Cincinnati, Los Angeles, San Francisco or Detroit.

We venture the belief that a brief history of the Wurlitzer Collection will be interesting, not only to prospective buyers, but to all who are interested in our subject. The Wurlitzer Collection dates from 1856, with the founding of the Company in Cincinnati, Ohio, by the late Rudolph Wurlitzer. It has developed year by year with the growth of the company, and it is now regarded as the most important Collection of rare instruments of the violin family that has ever been assembled. Important instruments are at all times to be seen, not alone in the New York headquarters, but at our principal branches in Chicago, Los Angeles, San Francisco, Detroit, and as well as in the headquarters store at Cincinnati.

An outstanding characteristic of the Wurlitzer family, owners of the company, has been their appreciation for the artistic side of their business, either as builders of organs or as makers of pianos and harps, of radio sets, and other musical instruments. Their appreciation for the work of old master violin-builders is well known. This is not a recent development, but one which has manifested itself, since their ancestor, Hans Adam Wurlitzer, flourished as a violin-maker in Germany, in the middle part of the 18th century. Since that time the Wurlitzer family has been identified with musical instruments, either as makers or as merchants, and at the present time the annual sales of the company, through their

various stores, situated in principal cities of the United States, far exceed that of any other general musical instrument house in the world, by a rather wide margin.

Mr. Rudolph H. Wurlitzer, the present head of the House, is recognized here and abroad as a connoisseur of old violins, of wide experience and good judgment. He studied violin with Emanuel Wirth, Berlin, of the Joachim Quartette. He has always taken keenest interest in the work of the Old Master Makers. His private collection of old violins is one of unusual interest and importance. Mr. Rembert Wurlitzer, his son, and youngest member of the firm, true to family tradition, served his apprenticeship in the foremost shops of Europe, where he acquired the fundamentals in the art of violin-making, in a thorough manner. Added to this followed many months of study and observation devoted to the important violin collections of Europe and America. This training has given him an expert knowledge of the work of the Great Masters of the past as well as those of the present.

In 1920, Mr. J. C. Freeman, formerly of Chicago, was invited to associate himself with the firm, and to take active charge of the Old Violin Department of their business. Mr. Freeman's experience began as a violin student and as an apprentice in the art of violin-making. He became the head of the violin department of a large and highly respected Chicago house, which achieved during his thirty years of connection with it, wide distinction in this field.

Many of the Stradivari, Guarneri, Amati, and other Italian masterpieces in the United States of today, were brought to this country during his many European voyages, which began in 1890. He has had an important part in the development of the Rare Old Violin business in this country.

Through the Wurlitzer Collection, during the decade 1920-30, have passed many of the world's choicest violins, violas and 'cellos. The list includes such world-famous instruments as the Betts Stradivari, the Le Duc Guarneri, the Titian Stradivari, and many others; all the Stradivari Violas which are in the United States today have, as far as we know, passed through the Wurlitzer Collection. Of the famous Violoncellos by Stradivari, now in this country, nearly all have passed through our hands. We may mention such well known instruments as the Davidoff, the Servais, the Vaslin, the St. Senoch, the Leveque and the Castelbarco.

In the Fall of 1929, the entire Wanamaker Collection was purchased from the curator, Dr. Thaddeus Rich, and added to the Wurlitzer Collection. The Wanamaker instruments included such well-known names as the Swan Stradivari 1737, the Joachim, the Dancla, the Reynier Stradivarii, the Alard Guarnerius, the Cassavetti Stradivari Viola. This was the largest and most important transaction of this kind ever made.

We cordially invite all violinists, amateur and professional, and violin students to make full use of the facilities offered in our Rare Violin Departments in our stores mentioned above. We are at their command, whenever our services are required. We earnestly solicit the continued patronage of violinists, violin teachers and violin students everywhere.

THE RUDOLPH WURLITZER CO.

HOW TO ORDER AND TERMS OF PURCHASE

The official headquarters of the Wurlitzer Collection of rare violins is at our New York store, situated at 120 West 42nd Street, between Broadway and Sixth Avenue, just off Times Square, but representative collections are kept at all times at our stores at Cincinnati, Chicago, Los Angeles, San Francisco and Detroit. You are cordially invited to visit any of these establishments to inspect the rare instruments on display there, but if this is not possible, an inquiry addressed to the Rare Old Violin Department at any of the above-mentioned stores will receive prompt attention.

Instruments will be sent from either of these branches to persons who write for them, and furnish satisfactory banking or business references. Instruments may also be ordered on approval through our stores in either Pittsburgh, Philadelphia, Cleveland, Buffalo, St. Louis or Kansas City, by prospective purchasers residing in those cities.

Established teachers of violin, and violoncello, are invited to open accounts with us so that their orders for instruments and supplies, when received, may be shipped without delay otherwise caused by the necessity of looking up references.

PRICES LISTED HEREIN ARE NET.

Convenient terms will be arranged for monthly or quarterly payments for customers who prefer to make deferred payments for purchases rather than for cash.

Your own instrument will be taken in part payment at a mutually satisfactory and equitable allowance. If it was purchased from us originally, the full purchase price will be allowed, provided it is turned in, in the same physical condition as when sold, barring ordinary usage. If purchased elsewhere it will be sent to New York for appraisal, at no cost to you. The allowance as established by our expert at New York, will be deducted from the price of the new instrument selected, the balance to be paid either in cash or installments.

EXPERT OPINION, APPRAISALS AND CERTIFICATES

Opinions as to the origin or value of violins submitted to us as experts, are official only when rendered over the signatures of Mr. J. C. Freeman, or Mr. Rudolph H. Wurlitzer, and for this purpose instruments will be received at any Wurlitzer store and forwarded to New York.

A certificate will be issued stating the maker's name, if known, and date, or, if not known, the school of violin-making or country where made to which it belongs, and approximate date of production; also a letter giving a fair retail market valuation. Good photographs are attached to the certificate for insurance and identification purposes. The fee for this service is \$15.00, without photographs, \$10.00, which must accompany each instrument when sent in. Postage and express charges to be paid by the owner.

GUARANTEE

Our guarantee of genuineness covers rare old instruments sold by us, and, when a sale has been concluded and has been reported to New York headquarters, our certificate or guarantee, signed by Mr. Rudolph H. Wurlitzer, or Mr. J. C. Freeman, or both, will be forwarded to the purchaser.

Full information with regard to Restoration, Repairs, and all Accessories will be found at the end of this Catalogue.

THE RUDOLPH WURLITZER CO.

VIOLINS

Billings Hall Library



No. 5496
JOANNES TONONI
Bologna, 1689

SEE PAGE 15



No. 6351
NICOLA BERGONZI
Cremona, about 1740-50
ex ERIKA MORINI

SEE PAGE 15

No. 5496
JOANNES TONONI
Bologna, 1689

It is, indeed, difficult to convey, through mere printed words, any fair conception of the great beauty of tone possessed by this charming violin. It has not only that depth and richness for which Tononi violins are renowned, but also that quality of tone which reaches to the furthest distance in the large concert auditorium. The violins of Joannes and his brother, Carlo, as well as those of their father, Felice, are all of high artistic merit, Joannes perhaps excelling. This is one of the handsomest we have met with, the curly maple which was used in fashioning the two-piece back being of lovely, broad figure. It is well covered with the original, rich red-brown varnish. *See page 13*

Five thousand dollars

No. 6351
NICOLA BERGONZI
Cremona, about 1740-50
ex ERIKA MORINI

Violins by this maker possess many of the good tonal qualities which are identified with the best Cremonas. This is a violin of lovely quality and ample volume. The varnish is a brownish-red color. The head is Italian of a slightly later period.

Miss Morini, one of the best known of present day violinists used it in many European tours, and we believe in her first and second American tours. *See page 14*

Five thousand dollars

No. 6579
JOANNES BAPTISTA GUADAGNINI
Parma, 1770

A very pure and handsome example of Guadagnini's Parma period. It is in the finest state of preservation. The maple of back and sides is handsome and beautifully figured. The varnish is plentiful, a little worn and of a rich medium-brown color.

The tone is strong, vibrant and brilliant with unusual carrying power. We regard it as an exceptionally desirable violin by this Great Maker. The body length is 14 inches.

See page 17

Five thousand dollars

No. 7046
ANTONIUS AND HIERONYMUS AMATI
1629

A beautifully patterned violin, with finé lines, unusually handsome wood selection and tone of very warm deep quality and large volume.

It is in a fine state of preservation, strong in wood, with abundance of beautiful varnish which is of the typical golden-brown color. The scroll is charming as to design and carving. *See page 18*

Five thousand dollars

No. 7312

ANDREA GUARNERIOUS

Cremona, 1676

The master did not always carry out the extremely delicate channeling along the edges of his instruments, as he did on this very fine specimen of his work. We also meet with many of his instruments which do not show the beauty of wood selected for this; it is evident that he provided mainly material which had those qualities calculated to produce the best vibration for tonal effect, rather than selecting his maple for pretty figure. This violin has a back formed in two pieces, of medium-flamed curly maple, the figure slanting downward from the joint. The handsome scroll is cut from smaller figured maple. Plenty of original brown varnish remains. Extravagant praise of the tone of the violin we leave to its next owner; it evokes only admiration from the listener!

See page 21

Five thousand dollars

No. 7315

FRANCESCO GOBETTI

Venice, 1680-1732

A lovely example of this master's beautiful work. No violin produced by his hand falls below the highest standard either in material selected, meticulous tooling in the minutest details, and rich varnishing. The model is that he usually followed, slightly high in arching. The jointed front is of quite even, medium graining, with pretty figuring. The back, also jointed, is of slab-cut curly maple, with very handsome curly figure, the ribs matching. Varnish of rich lustrous reddish color, shading into orange. Warm, luscious tonal quality, with the freedom of vibration generally found in violins of this type, so well fitted for the intimate recital or concert hall.

Five thousand dollars

No. 7317

DOMINICUS MONTAGNANA

Venice, 1735

ex STERN COLLECTION

This violin needs no introduction to many concert goers, as it was played with much success by one of our younger virtuoso performers. It is a pure and characteristic example of the best type produced by this great Venetian. The top is of choice spruce, of very fine grain. A pretty, small figure makes a very handsome effect in the back, which is formed in two pieces, and all is set off by a beautiful, light reddish-orange varnish. In highly recommending this charming instrument, we do so in the knowledge that it will bring pleasure and delight in full measure to its owner. *See page 22*

Five thousand dollars

No. 7604

PETRUS GUARNERIOUS

Mantua, 1655-1730

The Mantuan school of masters shows a distinct individuality; Petrus carried on the fine type developed by his illustrious father, Andrea, but his work shows more boldness in conception, a stronger style, with a resultant larger body of tone, this violin being



No. 6579
JOANNES BAPTISTA GUADAGNINI
Parma, 1770

SEE PAGE 15



No. 7046
ANTONIUS AND HIERONYMUS AMATI
1629

SEE PAGE 15

possessed of a round, rich, even voice, an ideal concert instrument. The jointed top is of two distinct pieces, no doubt selected with the idea of fitting the finer growth on the right side for the rapid vibrations of the upper register, as that side of the belly is quite fine at the joint, wider at the edge; the left side is of medium grain. The jointed back is formed of slab-cut curly maple, with pretty, small horizontal figure. The sides are of quarter-cut maple, showing a smaller figure. Orange-red varnish in plentiful supply completes a very handsome ensemble.

Five thousand dollars

No. 7609
JOANNES BAPTISTA GUADAGNINI
Turin, 1781

This violin, one of the late productions of the great master, is built on a broad flat pattern. The top is in one piece, the spruce of rather wide grain, narrower toward the right side. The back is also in one piece, cut from a well-figured piece of curly maple, slab. A fine covering of the original orange varnish on all parts. The instrument is in excellent condition, and of the type so well suited for fine concert and orchestral purpose. The broad, far-carrying quality tone is one which impresses the hearer, and its ready response to every whim of the performer's bow makes it an outstandingly desirable offering.

Five thousand dollars

No. 4998
JANUARIUS GAGLIANO
Naples, 1750

The violins of Januarius are invariably fine; this specimen stands apart as one on which he lavished especial effort. The pattern is slightly flatter than usual. The back is two-piece, cut from curly maple showing a medium width of flame. A beautiful rose-red varnish remains in good quantity. The violin was for a time the concert instrument of one of our prominent virtuoso players, a fact which attests its superb tonal quality, combining every requisite demanded for brilliant technique and sweetest legato.

See page 25

Four thousand, five hundred dollars

No. 5035
JOSEPH GUARNERII FILIIUS ANDREA
Cremona, 1723

A very choice work of the master, and a concert violin which we recommend very highly. The arching is good, medium-flat. The back is very handsome, cut in one piece from strongly figured curly maple, the flames slanting downward from left to right. The ribs of wood matching well. The rich shading of the golden-brown varnish makes a very stunning effect. The tone has a velvety smoothness, combined with a subtle fullness which carries it to the farthest confines of the concert hall.

Four thousand, five hundred dollars

No. 6010
SANCTUS SERAPHIN
Venice, 1735

Like every violin built by this superb craftsman, charming in contour, material, workmanship and tone. Lovely golden-brown varnish, plentiful and original, covers the instrument; the back is divided, the maple showing a soft, silky grained figure, with ribs matching. Branded in usual manner under the tail-pin. Handsome, masterful scroll, in his best style. A fitting classification for the warm, luscious tone must remain for the player to decide; lending itself to every mood, it is closely human in expression.

See page 26

Four thousand, five hundred dollars

No. 6220
JOANNES BAPTISTA GUADAGNINI
Turin, 1774

This is a fine genuine specimen, in very fresh condition. It is covered with a plain brownish varnish, which shows but little sign of wear. Built on a flat pattern, the instrument possesses a tone of great power and resonance, making it a most desirable concert violin. A divided back, of small-figured curly maple, with ribs to match, a prime spruce top, and a well-cut scroll of wood matching the back, completes a violin which we strongly recommend as representing a typical example of a renowned master's work, offered at a very attractive figure. *See page 29*

Four thousand, five hundred dollars

No. 6239
PETRUS GUARNERIUS
Mantua, 1680

A decidedly desirable and attractive specimen of the work of this son of Andrea. Made early in his life, it clearly indicates the great gifts which later gave us those stunning instruments for which he stands as one of the greatest masters of Mantua. This violin has a very handsome, one-piece back, showing a prominent, regular figure, the ribs matching. The top is of later date. Rich, deep red varnish. Lovely tone quality, possessed of warmth, great depth, and perfect response.

Four thousand, five hundred dollars

No. 6241
JACOBUS STAINER
Absam, 1675
ex PARTELLO COLLECTION

A famous violin, formerly in the collection of the late Duchess Marie, of Saxe-Coburg and Gotha, and later, part of the Partello Collection. It is a most handsome violin, which words cannot fitly picture; the top is of even, fine-grained spruce; the back is divided, cut from curly maple, the figure in each side slanting downward from left to right, making a striking effect. The scroll is of pear wood, and is a well-carved lion-head. The varnish is of yellowish-brown color, of fine, soft texture, beautifully shaded. A valuable addition to any collection, but most important, an instrument fit for use either in the home or on the concert platform.

Four thousand, five hundred dollars



No. 7312
ANDREA GUARNERIOUS
Cremona, 1676

SEE PAGE 16



No. 7317
DOMINICUS MONTAGNANA
Venice, 1735
ex STERN COLLECTION

SEE PAGE 16

No. 6304
NICOLA GAGLIANO

Naples, 1747
ex HAMMIG COLLECTION, BERLIN

A pure, fresh example of the work of the first son of Alexander, and a worthy exponent of the tutelage his father offered. He created a design more dainty, and many of his instruments possess charm and grace hardly excelled by other makers. His varnishing, too, shows in many instruments a warmer, deeper coloring than the other makers of the family. This is plentifully covered with the original, light golden-brown varnish; the back is in two pieces of curly maple, showing well-marked figure. The wood in the ribs and scroll match. An exceptional solo instrument. *See page 30*

Four thousand, five hundred dollars

No. 7094
FRANCESCO RUGGERI

Cremona, 1690

A beautiful specimen of the work of this great Cremona master. The tone is one of great beauty, which fine concert work by a prominent performer amply demonstrated. The top is evenly grained spruce. The back, divided, shows a medium curly figure slanting upward in each part, from left to right, the ribs matching. The original scroll is of plainer wood. The varnish is of chestnut-brown color.

See page 33

Four thousand, five hundred dollars

No. 7268
CARLO TONONI

Venice, 1725-1768

The great masters of Venice, Petrus Guarnerius, Sanctus Seraphin, Dominicus Montagnana, and Carlo Tononi, show similarity in pattern, arching, and design. Sanctus Seraphin and Tononi, perhaps recognizing the fact that printed labels might be removed or damaged, usually stamped their instruments with brands, in each case similarly placed on the ribs near the tail pin. This violin is in the finest style of the maker, with a handsome jointed back, showing wide figure, the ribs similarly marked, but fainter. Well covered with a rich golden-brown varnish. The original brand has been tampered with, but the depression plainly indicates where it was originally placed by the maker.

Four thousand, five hundred dollars

No. 7346
THOMAS BALESTRIERI

Mantua, 1760

The work of this master has always been acclaimed, and his instruments find especial favor among performers who demand robust tone, rich singing quality, and easy response. This is a particularly fine and well-preserved example, of attractive appearance. The top is of strong-figured, fine-grained spruce. Hard curly maple, formed in two pieces, and showing a small, prominent figure in the lower section, makes a very interesting back. The varnish is of rich reddish color.

Four thousand, five hundred dollars

No. 7407

JOANNES BAPTISTA GUADAGNINI

Parma, 1770

A fine concert instrument, possessing a far carrying tone of a lovely quality. It is of the characteristic Parma type, and in good condition. A top of excellent, fine-grained spruce. The back is formed in two pieces, cut from curly maple showing a small figure; the ribs are of wood to match. The scroll is of plainer wood. Covered with a rose-tinted brown varnish. *See page 34*

Four thousand, five hundred dollars

No. 7687

DAVID TECCHLER

Rome, 1727

This is a superb example of the work of the greatest of Roman makers: David Tecchler. It is without blemish; sound, healthy, beautifully modelled and in every way a unique example of the Maker's work.

The back, sides and scroll are from maple of the handsomest description, while the front is of spruce of fine, even straight grain. The varnish is of a golden-brown color. The tone is large, exceedingly responsive and of unusually brilliant quality.

Four thousand, five hundred dollars

No. 4983

LAURENTIUS STORIONI

Cremona, 1777

A very well-developed concert violin. Built on a model of generous proportions, it has a round, fullness of tone, combined with excellent quality and easy response. The arching is slightly full. Top, fine-grained at center, widening toward edges. One-piece back of curly maple, showing a slightly irregular flame across its breadth. Original scroll. Red-brown varnish.

Four thousand dollars

No. 5649

JOSEPH GUARNERIUS FILIUS ANDREA

Cremona, 1703

A fine specimen, built on rather a slender pattern, of flat arching. The top is of prime, straight-grained spruce. Two-piece back, of beautiful, small-figured curly maple, ribs matching. The scroll is a very fine, old Italian, with a well-cut volute. A fine covering of rich reddish-brown varnish. The tone is of that lovely, soft, oily timbre, which makes violins of this type so much sought for, especially for parlor and ensemble playing.

See page 37

Four thousand dollars

No. 6528

JANUARIUS GAGLIANO

Naples, 1735

An unusually fine example and in the purest style of the great maker. Strikingly handsome as to wood and varnish and superb as to workmanship. The master regarded it, judging from the care he took with every detail of workmanship, as one of his best. It is quite perfect as to preservation and has a full, brilliant, far-carrying tone.

See page 38

Four thousand dollars



No. 4998
JANUARIUS GAGLIANO
Naples, 1750

SEE PAGE 19



No. 6010
SANCTUS SERAPHIN
Venice, 1735

SEE PAGE 20

No. 6816

PETRUS GUARNERIUS FILIUS ANDREA

Mantua, 1698

One of the charming violins which he ornamented with fleur-de-lis corner inlay, of which he produced a number. The wood throughout is very handsome, the top of fine-grained spruce, the two-piece back and ribs of pretty, small-figured curly maple, which is also used in the scroll. Soft orange-brown varnish. A very rich, even tone quality. It is slightly under normal measurements. *See page 41*

Four thousand dollars

No. 7089

CARLO FERDINANDO LANDOLFI

Milan, 1753

One of the finest specimens of his work we recall. Excellent condition, handsome appearance and tonally, superb. One-piece back, ribs and scroll are fashioned of closely figured bird's-eye maple, making a stunning effect. Well covered with original, lovely orange-red varnish. A concert instrument of high order. *See page 42*

Four thousand dollars

No. 7225

CARLO TONONI

Venice, 1729

A strikingly handsome violin. Many prominent artists use Tononi violins with great success. Mr. Jascha Heifetz made his debut in this country using a fine Tononi. Mr. John Corigliano, well known to American audiences, has used a Tononi violin for some years, always to the delight of his listeners, and ample in tone to adequately fill the largest auditoriums. This specimen is of his finest style, somewhat the pattern of an early Strad. Very handsome wood, the back in two pieces of strongly figured curly maple, with ribs matching. Very rich red-brown varnish.

Four thousand dollars

No. 7229

ALEXANDER GAGLIANO

Naples, 1729

A characteristic violin by this splendid maker, the founder of the long line of violin makers, collectively spoken of as the Gagliano family. Alexander Gagliano was a pupil of Stradivari and enjoyed the advantage of training in Cremona, where he learned the secret of Cremonese varnish, and this has given to his instruments a softer tone quality than is found in those of his descendants. It has the flexibility and "color" which one looks for in Cremona-made violins. The back is one piece of handsomely figured maple, which is matched by the sides. The varnish is an orange-brown color.

See page 45

Four thousand dollars

No. 7230

MATTEO GOFFRILLER

Venice, 1699

A very beautiful example of this celebrated maker's work. It is in excellent condition, and being slightly under normal in measurement, makes a very desirable solo instrument for a person who requires a violin easily handled. The two-piece back is formed from curly maple, showing a handsome, medium, broad figure, slanting downward from the joint. Varnish of medium dark chestnut-brown color.

Four thousand dollars

No. 7371

JOANNES FRANCISCUS PRESSEDA

Turin, 1831

Violins by Pressenda have an enviable reputation; well constructed of fine material, the application of a varnish of flexible texture which, after a century, has shown him to have been a master in its preparation, have left us a heritage of instruments, each one desirable from every point of discrimination. This has a one-piece back formed from maple showing a handsome medium figure, the sides and scroll matching. A very fine coating of the original rich reddish varnish makes a beautiful violin, with a fullness and richness of tone everyone who plays it, is enthusiastic about. *See page 46*

Three thousand, seven hundred and fifty dollars

No. 3902

JOFREDUS CAPPA

Saluzza, 1683

A charming violin, of graceful design, handsome in wood, and well covered with the original reddish-brown varnish. Built on a pattern, developed from that of the Amati, even, medium arching, it produces a lovely mellow tone quality, which can be successfully used in concert auditorium. Very fine, even-grained spruce top. Jointed back of curly maple showing pretty, smallish figure, slanting upward from the left in each section.

Three thousand, five hundred dollars

No. 4845

THOMAS BALESTRIERI

Mantua, 1765

Arching, sound-holes, and general appearance, bespeak the influence of Petrus Guarneri, to whom some authorities ascribe Balestrieri's apprenticeship. A violin with a noble, pure tone quality. Exceptionally fine spruce used in the top. The two-piece back shows a fine, broad figure. The varnish is of a reddish nut-brown color.

See page 49

Three thousand, five hundred dollars



No. 6220
JOANNES BAPTISTA GUADAGNINI
Turin, 1774

SEE PAGE 20



No. 6304
NICOLA GAGLIANO
Naples, 1747

ex HAMMIG COLLECTION, BERLIN

SEE PAGE 23

No. 4937

ALEXANDER GAGLIANO

Naples, 1703

Fate ordained that this man, a lover of music, should seek apprenticeship in the shop of the master, Stradivari. Later, he opened his own shop, but not until he had passed his fiftieth birthday! Thus began an illustrious line of violin-makers—sons, grandsons, and other issue, although it can hardly be said that with the exception of the first and second generation, did they surpass, or even equal his efforts. This is a typical example; medium-arched in model, a top of fine grain slightly wider at the edges, one-piece back cut from small-figured curly maple, similar wood in the ribs and scroll. Covered with rich reddish varnish, shading into brown. A smooth, velvety tone quality, with good reserve power.

Three thousand, five hundred dollars

No. 5202

FERDINAND GAGLIANO

Naples, 1780

Grandson of Alexander, he followed the traditions of his father, Nicola, and produced many fine instruments. This is one of his finest, prime in condition, and built throughout of well-chosen, handsome wood. The top is medium, fine-grained spruce, widening toward the edges. The two-piece back is fashioned of curly maple, the figure slanting down from the joint, with ribs of similar wood. The scroll is original. A fine covering of the original, golden-brown varnish. Tonally, a violin well-adapted for the concert platform.

See page 50

Three thousand, five hundred dollars

No. 5504

JOSEF GUADAGNINI

Pavia, 1801

While the work of Josef does not command the same distinction which is accorded his great father, Joannes Baptista, his instruments are almost invariably possessed of remarkable tone quality, sonorous, with easy response and great reserve power. This specimen is built from excellent wood throughout, the two-piece back being of broad-flamed maple. It has a rich, dark reddish varnish.

Three thousand, five hundred dollars

No. 6014

NICOLAS LUPOT

Paris, 1813

We consider this one of the finest Lupot violins we have had the privilege of handling. It is in remarkably fresh, prime condition, a true copy of Stradivari, with a pretty figured curly maple, one-piece back, the ribs matching. A scroll in his best style, and a plentiful covering of the original, rich reddish varnish. The tone has all the most critical artist desires, depth, volume, and luscious quality. *See page 53*

Three thousand, five hundred dollars

No. 6462

MATTEO GOFFRILLER

Venice, 1700

A beautiful specimen, the form Amatese, graceful in design; medium high-arched model. Two-piece back of handsome curly maple, with ribs matching. Top is of fine, straight-grained spruce. Light reddish-brown varnish. The tone is lovely, even and responsive.

Three thousand, five hundred dollars

No. 6653

GIOVANNI GRANCINO

Milan, 1725

Grancino violins find increasing favor; their usually broad, flat-arched pattern, combined with carefully chosen wood, not always selected with an eye for beauty of marking but rather for good growth and fibre, make them sturdy, dependable instruments. This specimen has top of slightly irregular grain, two-piece back of curly maple showing regular figure, the ribs matching. Varnish of rich amber-brown color.

See page 54

Three thousand, five hundred dollars

No. 6731

NICOLA GAGLIANO

Naples, 1770

There is something about the violins of Nicola which attracts instantly; their grace of outline, delicacy of finish, gives them a charm not excelled by the instruments of other makers of the family, who usually built more massively, not in actual measurements, it is true, yet carrying that illusion to the eye. Handsome divided back of curly maple; fine covering of rich golden-amber varnish. Elegant, round tone. A fine violin for a gifted performer.

Three thousand, five hundred dollars

No. 6933

ANSELMO BELLOSIO

Venice, 1793

A fine master, whose work deserves highest recognition. His style is much like that of Petrus Guarneri, this specimen bearing a very marked resemblance. Broad-grained spruce top. The back is of rather plain maple; the ribs have pretty, small figure. Varnish of medium brown color. The tone is very fine, rich and sonorous.

See page 57

Three thousand, five hundred dollars

No. 7085

JACOBUS STAINER

Absam, 1668

ex G. H. KEMP, Esq.

A specimen which exemplifies the purity of style of this truly great master. Beautiful, light golden-brown varnish on a body, built with meticulous care of the choicest wood. The top is of fine-grained spruce; the two-piece back, curly maple, showing a strong, medium figure down from the joint; the ribs slightly smaller figure. Original scroll, the wood showing slightly fainter figure. Lovely, sweet, singing tone quality.

See page 58

Three thousand, five hundred dollars



No. 7094
FRANCESCO RUGGERI
Cremona, 1690

SEE PAGE 23



No. 7407
JOANNES BAPTISTA GUADAGNINI
Parma, 1770

SEE PAGE 24

No. 7142
GIOVANNI GRANCINO
Milan, 1696

A fine, broad, medium-arched pattern. As often the case with this master, his choice of wood fell to curly maple showing only a faint graining, the two-piece back having fairly even figure, while that of the ribs and scroll is quite plain. The right side of the top is fine-grained, and the left wider. The original, rich brownish-orange varnish remains in good quantity. Tonally, it is a very desirable violin, producing a broad, sonorous quality.

Three thousand, five hundred dollars

No. 7198
MATTEO GOFFRILLER
Venice, 1706

An unusually attractive violin, of graceful outline and even, medium arching. The two-piece back is cut from softly-figured curly maple, slab-cut, while the ribs show a smaller figure. A handsome scroll, daintily carved, of good proportions. Well-covered with the original reddish varnish. Free, even tone, of good carrying power.

See page 61

Three thousand, five hundred dollars

No. 7275
CAMILLUS CAMILLI
Mantua, 1745

Unfortunately, not a prolific producer, this master worked in a style his own, each individual instrument bearing the imprint of his genius and thorough knowledge of the art. A broadish model, slightly arched, producing a sweet, intriguing tone, free and responsive, prompt in response to the bow, and of sufficient power to make it ideal for fine concert use. An excellent top of fine-grained spruce. The back is in two pieces, the curly maple used showing a well-defined, broad figure, with ribs cut from similar wood, which also was used in the scroll, well-carved and original. Well-covered with the original, rich orange-red varnish. *See page 62*

Three thousand, five hundred dollars

No. 7316
CARLO TONONI
Venice, 1725

A unique example. Original in all parts, with the maker's brand appearing below the end pin. Top of very fine-grained spruce at center, widening at edges. The back is very handsome, in one piece, cut from curly maple showing strong, small figure, with the ribs matching. The original scroll shows little sign of age, and is cut from wood to match. Clear, brilliant tone. Well-covered with the original golden-orange varnish.

See page 65

Three thousand, five hundred dollars

No. 7402
SANCTUS SERAPHIN
Venice, 1749

This is one of the most perfectly preserved specimens which has come to our notice. When received it was intact with all original inside fittings, end and corner blocks, linings, the neck, all as they left the master's hand. It has been fitted with fine neck graft, modern bass-bar, and tonally it has brought every performer who has tried it, extreme pleasure. Absolute perfection in every detail of workmanship, very beautiful material, with two-piece back and rich golden-brown varnish with slight reddish tint, combine to make this violin one which makes such deep, immediate impression, that it cannot be forgotten.

Three thousand, five hundred dollars

No. 7635
LAURENTIUS STORIONI
Cremona, 1790

This exceptional instrument lends striking proof to the ability of this fine master, whom historians so often grant the questionable honor of being the last of the great old Cremona school. That he labored at a time when commissions from the Royal Houses, the Aristocracy, no doubt were no longer an incentive for the reason that the string ensembles had been quite well completed, is evidenced by the fact that craftsmen had to be content to produce to suit their clientele. Occasional orders, with liberal remuneration, still allowed the best effort to be lavished on special instruments, and this is one of that type. The pattern is broad and flat. The top is of very fine grain at the centre, widening slightly toward edges. The jointed back is of very hard rootstock, showing a strong, small horizontal figure, which the maker continued with simulated, painted figuring toward the upper part. Sides of small-figured curly maple. The wood in the scroll is like that of the back. Fine covering of the original orange-brown varnish. Long the favored instrument of a very capable performer, the tonal quality is one which has met every critical test, both in combination and solo.

Three thousand, five hundred dollars

No. 6981
ALEXANDER GAGLIANO
Naples, 1709

A superb concert instrument, possessing that mellowness of tone, depth and richness in its lower register, which combine to make the ideal solo violin. The back is in one piece, of very handsome, strongly shaded, flamed curly maple. The varnish is of that beautiful reddish tint, similar to that which is so sought for, and found in those rare violins known as "red" Stradivari.

Three thousand, three hundred dollars

No. 7570
NICOLAS LUPOT
Paris, 1821
ex EMIL HEERMANN

A magnificent example, easily one of the best by the great master. The wood selection throughout is of the finest, the one-piece back being fashioned of handsome, figured curly maple, the sides having slightly smaller figure. The varnish is of a rich, deep reddish color. Superb in tone, it is a concert violin of the first rank; we know of no other violin by Lupot which surpasses this in beauty of quality or ease of response.

Three thousand, two hundred dollars



No. 5649
JOSEPH GUARNERIUS FILIUS ANDREA
Cremona, 1703

SEE PAGE 24



No. 6528
JANUARIUS GAGLIANO
Naples, 1735

SEE PAGE 24

No. 4967
FERDINAND GAGLIANO
Naples, 1750

A violin which identifies the work of this master as that of one of the best of the Neapolitans. Purity and responsiveness of tone makes it tonally suited for fine orchestral and concert work. If, perhaps, his violins as a whole do not stand as high in public estimation as that of his illustrious father, Nicola, a fine specimen, such as this, in no measure loses by comparison. Very fine-grained spruce is used in the top; the back is of one piece of slab-cut maple, the ribs matching. Original scroll. A superior varnish of golden-brown color remains in good quantity. Being slightly below normal proportions, a delightfully easy instrument to handle.

Three thousand dollars

No. 5179
JOFREDUS CAPPA
Saluzza, 1687

Every example of the work of this master commands admiration, finely proportioned, excellent workmanship, and the use of handsome wood, making this one extremely desirable. Fine-grained spruce top. A pretty, small figure in the two-piece back adds much to its attractive appearance, being further set off with a rich golden-brown varnish. Most essential, it has a beautiful, smooth-flowing tone, with a rich depth and quality.

See page 66

Three thousand dollars

No. 5657
GIOVANNI GRANCINO
Milan, 1683

Milan has plentiful reason for pride in a multitude of gifted sons, and the name Grancino stands well as among the best of violin makers. This well-preserved example possesses an incisive, bright quality of tone, so much desired by solo performers. The top is of medium-grained spruce. Not quite so keen in selection of wood for effect alone, the two-piece back is of rather plain maple, the ribs showing medium, curly figure. Well covered with the original brownish-red varnish.

Three thousand dollars

No. 5779
SANCTUS SERAPHIN
Venice, 1732
ex SIR W. ACLAND

We consider ourselves fortunate, indeed, in being in possession of several fine examples of this glorious artist's best work. This is slightly darker than the usual color, varnished a warmer, brown shade. The back is divided, of handsome, small-figured curly maple. A smooth, flowing tone, with ample reserve power, makes instant reaction favorable to this beautiful violin. It is brilliant, rich, and far carrying. The great virtuoso, Cesar Thompson, used one in concert during his American tour.

Three thousand dollars

No. 6333

JEAN BAPTISTE VUILLAUME

Paris, about 1868

This very charming and exquisitely fashioned instrument, is a copy of a Nicola Amati violin, and is an exact replica including the ornamentation, which is carried out with precious stones. The original was purchased by Vuillaume in the late fifties of the past century, and he made probably eight or ten copies. The violin bears the original number 2711, and is autographed as usual. Perfectly preserved, of extremely handsome wood, the tone is full and rich. In all essentials, a very desirable instrument for a discriminating performer. A remarkable value. *See page 69*

Three thousand dollars

No. 6346

JO: BAPTISTA CERUTI

Cremona, 1791

ex HAVEMANN

A pupil of Storioni, he produced many fine instruments, generally on the Amati pattern. Their especial and desirable function of being productive of good tone has made them most satisfactory instruments, and orchestral players, who insist upon the combination of power and pleasing quality, are quick to recognize this. This specimen fully measures up to the taste of the critical artist. The back is cut from a most unusual grained maple; covered with a rich orange varnish, it makes a striking effect.

See page 70

Three thousand dollars

No. 6649

ALEXANDER GAGLIANO

Naples, 1716

This is a charming example of the work of this master, then approximately seventy-six years old, which, in that period of Stradivari's work, was just about the fullness of his best and grandest efforts. Always careful in his choice of wood, this violin has a prime piece of small-figured curly maple in its back, the top medium-grained spruce. Well-covered with the original, rich ruby-red varnish. The tone does not lack for power, but can better be praised for its warm, luscious sonorousness.

Three thousand dollars

No. 7219

NICOLA GAGLIANO

Naples, 1739

This is another very fine example of the work of Nicola, built on a slightly arched model, of Amatese character. It has a strong-grained top, one-piece back of small-figured curly maple, the ribs matching. The scroll is original, and all is well covered with golden-brown varnish, the top slightly darker. It is slightly under full measurement, and has a very crisp, clean-cut tone of charming quality.

Three thousand dollars



No. 6816
PETRUS GUARNERIUS FILIUS ANDREA
Mantua, 1698

SEE PAGE 27



No. 7089
CARLO FERDINANDO LANDOLFI
Milan, 1753

SEE PAGE 27

No. 7227

JANUARIUS VINACCIA

Naples, 1764

An occasional violin by this maker is met with, invariably of good construction, in the style of Januarius Gagliano. This one has a fine, broad pattern, with handsome wood, the back being in one piece, of figured maple. Orange-brown varnish of good quality. Large, responsive, even tone. *See page 73*

Three thousand dollars

No. 7278

NICOLA GAGLIANO

Naples, 1787

A divergence of opinion through misinformation exists regarding the span of working years of this gifted maker. The fact is that he was still living in 1795, although many reference works mention earlier dates, a fact which undoubtedly has created much confusion. This specimen is very handsome in wood, the back being cut from curly maple showing well-defined, even, medium figure, in one piece. The dainty scroll is of wood to match, and the original golden-brown varnish remains in plentiful quantity. The tone is pure, with a slight leaning toward brilliance, making it a very exceptional concert instrument.

Three thousand dollars

No. 4590

JOFREDUS CAPPA

Saluzza, 1687

One of the best makers who emanated from the Cremona School. The influence of his masters, the brothers Amati, is plainly apparent in his better works, of which this specimen is a good example. It is a lovely creation, the wood being well chosen, and covered with a very fine quality of golden-orange color varnish. The spruce in the top is fine-grained at the center, widening slightly toward the edges. The back is in one piece, and as in the ribs, shows a medium flame. The scroll is original and well cut. Excellent quality of tone, pure, and very mellow.

Two thousand, eight hundred dollars

No. 5556

NICOLAS LUPOT

Orleans, 1790

A fine example of the early work of this great master, built on Stradivari pattern, with a top of strong, uneven growth spruce. The two-piece back has pretty, small-figured curly maple, the ribs slightly plainer, and the scroll quite plain. The varnish is of rich, deep ruby-red color. Very attractive is the pure, full tone, sensitive to the lightest touch of the bow, and of great carrying power.

Two thousand, seven hundred and fifty dollars

No. 7277
ALESSANDRO MEZZADRI
Ferrara, 1730

A violin which exhibits skill and conscientious endeavor on the part of its maker, patterned somewhat after the style of Stradivari, and constructed of fine material. The spruce top has narrow, fairly even grain. A slab-cut piece of curly maple, showing good figure, used for the one-piece back. The varnish is excellent, of a red-brown color. The tone is very appealing, fit for ensemble or concert work, having warmth and richness.

See page 74

Two thousand, seven hundred and fifty dollars

No. 7359
FRANCESCO RUGGERI
Cremona, 1672

The first of this family of makers of Cremona, and one of the most famous pupils of Nicola Amati. Following quite closely the patterns of his master, yet putting the stamp of his individuality in slightly changing the design of his sound-holes and curve of the arching. This specimen possesses great charm, and immediately excites admiration. Exquisite workmanship, a pretty curly maple, one-piece back, choice spruce top, set off with a rich, light orange varnish, combine to make a violin of more than ordinary beauty. The pattern is dainty, slightly under normal proportions, the tone warm and deep, with great ease of response. *See page 77*

Two thousand, seven hundred and fifty dollars

No. 7394
JOANNES BAPTISTA GABRIELLI
Florence, about 1760

The style of this great master possesses undeniable charm, as his pattern, exquisite delicacy of finish, combined with well-chosen, pretty wood, invariably covered with a warm tinted varnish of finest texture, is always a delight to the vision. The slight arching employed, lends brilliance to an otherwise pleasing tonal sweetness. The back is two-piece, of handsome curly maple, the ribs slightly plainer. Varnish, light golden-brown in color. *See page 78*

Two thousand, seven hundred and fifty dollars

No. 5398
MATTHIAS ALBANI
Bozen, 1685

This is, without doubt, one of the finest Albani violins existing. Dated 1685, it is of a flatter build than many of the earlier instruments which show the influence of Stainer. It has a handsome, two-piece back of curly maple, with ribs to match. Varnished a striking, rich reddish color. Tonally, it can modestly be described as having really a grand quality, at once even, full and rich. *See page 81*

Two thousand, five hundred dollars



No. 7229
ALEXANDER GAGLIANO
Naples, 1729

SEE PAGE 27



No. 7371
JOANNES FRANCISCUS PRESSEDA
Turin, 1831

SEE PAGE 28

No. 5499

JOANNES BAPTISTA ROGERIUS

Brescia, 1707

We can highly recommend this fine, old Italian violin as being splendid value; tonally superb, a pure, rare sweetness of quality, combined with ease of response and far carrying power, making it an ideal concert violin. It is built after the grand pattern of Nicola Amati, with full proportions and, for this maker, flat arching. The back is one piece, made from beechwood, very plain as to figure, as are also the ribs and scroll. Brown varnish of warm tint, old, but original as to the undercoating only, amply covers the violin.

See page 82

Two thousand, five hundred dollars

No. 5788

ANTONIUS GRAGNANI

Liburni, 1781

A rarely gifted master, whose work possesses an unmistakable individuality; exquisitely finished in all detail, wood selected not only for acoustic properties, but invariably also handsome in figuring, a warm-tinted, soft varnish, combine to make his violins attractive to the eye, and pleasing in tone to the ear. This specimen is in very fine condition, has a top of medium, wide-grained spruce; the back is cut from handsomely figured curly maple, in two pieces, with ribs of similar wood. The original scroll, with characteristic long throat, remains intact, and all parts are well covered with the original golden-brown varnish. *See page 87*

Two thousand, five hundred dollars

No. 6071

JOANNES FRANCISCUS PRESSEDA

Turin, 1837

No master in recent times can claim a more rapid rise in popular esteem. While he made use of the Stradivari and Guarneri patterns, he did not adhere exactly to their lines, but made very slight changes in his designs, which allow no doubt as to their origin, in the eyes of the connoisseur. This violin is in prime condition, with top of medium-grained spruce, a one-piece back of nicely figured curly maple. The scroll is original, well cut. The original, dark reddish varnish completes a handsome ensemble, and the tone fully meets every demand of the most critical performer.

Two thousand, five hundred dollars

No. 6334

JEAN BAPTISTE VUILLAUME

Paris, about 1863

Beauty of wood, impeccable perfection in every detail of workmanship, masterly application of rich varnishes, the unbroken line of masterpieces produced by this prolific artisan, leave mere words inadequate to properly describe them. A great master, himself, his ability in training others to meet his standard has left a heritage of lasting fame which will probably never be approached. This specimen is a truly handsome copy of Joseph Guarnerius, with a rich, deep brown-red varnish, in prime condition, a two-piece back of very handsome, broad-flamed curly maple; all in all, a most striking violin. The tone makes immediate appeal; it has great depth, unlimited reserve power, and a very pleasing quality. A masterpiece! *See page 88*

Two thousand, five hundred dollars

No. 6502

CARLO GIUSEPPE TESTORE

Milan, 1705

The Testore family of makers produced many instruments, varying greatly in quality of work and material; the ability of a patron to pay regulated the amount of time and labor they could afford to bestow on material of corresponding merit. Examples of the better class, such as this one, leave no doubt of their superior craftsmanship, when the remuneration warranted. A fine, flat model; top of straight, even grain, a two-piece back of nicely figured curly maple, with sides matching, and a well-cut scroll, all covered with good quality, light orange-brown varnish, make this an instrument fitted for a most critical performer. *See page 93*

Two thousand, five hundred dollars

No. 6518

PAOLO ANTONIO TESTORE

Milan, 1738

The second son of Carlo Giuseppe; he worked for a time with his brother, Carlo Antonio. He produced many violins, his best work being equal to that of his father and brother. This is built on flat pattern, with straight, even-grained top. The back is formed in two pieces, showing regular medium figure, the ribs matching. Original scroll, cut from plain wood. Well-covered with the original, deep yellow varnish of good texture. The tone is excellent, broad, very responsive, and even.

See page 94

Two thousand, five hundred dollars

No. 6983

JOSEPH AND ANTONIUS GAGLIANO

Naples, 1793

Joseph worked with his brother, Antonius. This is a fine pattern, with two-piece back, cut from maple showing medium figure. Golden-brown varnish. A fine concert instrument. Splendid preservation. *See page 99*

Two thousand, five hundred dollars

No. 7032

ANTONIUS GRAGNANI

Liburni, 1782

Like our No. 5788, a typical and desirable example. The back is two piece, of curly maple, showing quite even, large figure slanting slightly up from the joint. Golden-brown varnish. A very appealing tone quality, with ample reserve power.

Two thousand, five hundred dollars

No. 7047

LAURENTIUS STORIONI

Cremona, 1779

A boldly designed, broad-patterned instrument. The entire ensemble makes a striking effect; the back is divided and fashioned from hard root stock maple, which has a very strong peculiar figuring; the ribs cut from similar wood. Unusually strong-figured, fine-grained spruce top. The varnish is of a rich orange-red color. Admirable tone, very smooth and with much reserve power. *See page 100*

Two thousand, five hundred dollars



No. 4845
THOMAS BALESTRIERI
Mantua, 1765

SEE PAGE 28



No. 5202
FERDINAND GAGLIANO
Naples, 1780

SEE PAGE 31

No. 7129
THOMAS BALESTRIERI
Mantua, 1770

A fine Italian violin which is partly the work of the master whose label it bears; the ribs and back are the work of an earlier maker, Zanolì. It is a handsome, old fiddle, the two-piece back being of slight appearance, well set off with rich reddish-orange varnish. The tone is immediately telling, of luscious depth and richness.

Two thousand, five hundred dollars

No. 7220
JACOBUS STAINER
Absam, 1653
ex WADDELL COLLECTION, GLASGOW

A typical example, exemplifying every detail of this great master's thorough understanding of the technique of his craft. A companion for years of the famous "Betts" Stradivari, and the "Leduc" Joseph Guarneri, its owner used discrimination in treasuring it as one of the outstanding examples of the maker. It has a beautiful belly of even, straight, fine-grained spruce, in prime condition. The back is of wide-flamed maple, essentially one piece across its main breadth, the maker having added a strip along the left side rather than sacrifice the handsome wood not quite wide enough otherwise. It is all original, including the rich golden-brown varnish. The tone leaves nothing further to be desired, and adapts itself to the parlor, or auditorium.

Two thousand, five hundred dollars

No. 7276
MATTEO GOFFRILLER
Venice, 1696

A very fine specimen. The top is of excellent quality spruce, fine to medium grain. The back is of semi-slab-cut maple, showing medium-wide figure. The varnish is of orange-brown color. An elegant concert instrument, with a tone of great beauty.

Two thousand, five hundred dollars

No. 7424
THOMAS BALESTRIERI
Mantua, 1766

A strikingly handsome specimen, with strongly figured, two-piece curly maple back, medium flames slanting upward from the joint. The sides are of plainer wood. Plentiful covering of the original, thick, red-brown varnish. The instrument has decidedly attractive tone quality, and is in splendid adjustment; repairs which have been necessitated account for the very reasonable price we offer it at.

Two thousand, five hundred dollars

No. 7487
JANUARIUS GAGLIANO
Naples, 1737

A characteristic specimen, in the best style of the maker, original in all parts, this violin was for many years in hard service, and none too carefully taken care of. A thorough

restoration has made it fit for an additional long term of service. Constructed of very handsome wood, with a two-piece back of strikingly handsome-figured curly maple, and still covered with much of its original orange varnish, and with none of its superb tonal quality lost, it is a decidedly attractive bargain at our figure. If in perfect condition, it would be worth double our price.

Two thousand, five hundred dollars

No. 7564
JANUARIUS GAGLIANO
Naples, 1721

Another example, like the specimen listed before, all original, and in a very fine, healthy condition. Top of well-selected spruce, slightly figured. Handsome, two-piece maple back with well-marked figure slanting down from the joint, and all covered with the original red-brown varnish. Being slightly under full size, we offer this violin at a very low price, and highly recommend it for the use of an artist who prefers a slightly under-sized violin.

Two thousand, five hundred dollars

No. 7610
NICOLA GAGLIANO
Naples, 1739

An excellent specimen, in fine state of preservation, of very good pattern and arching. The top is of medium-grained spruce. Jointed back, showing soft, curly figuring. The scroll is cut from plainer wood. Well covered with the original yellow-brown varnish. A violin well suited for fine orchestral purposes, with a telling quality, not over-brilliant, and even in all registers.

Two thousand, five hundred dollars

No. 7649
JOSEPH AND ANTONIO GAGLIANO
Naples, 1806

A beautifully preserved, handsome example of the work of these interesting makers. They were brothers, sons of Nicola. Model is broad and flat; back formed by two pieces of handsome curly maple; front of spruce of splendid selection. Varnish original, and color yellowish-brown—brilliant tone. *See page 105*

Two thousand, five hundred dollars

No. 7341
NICOLAS LUPOT
Paris, 1794

This violin fully represents the high ideals of this superb workman; it is patterned after Stradivari, and is formed of very handsome wood. The one-piece back is curly maple with sides to match. The front is pine of the finest selection known to this maker. Well-covered with the original red-brown varnish. It has an elegant, large concert tone.

Two thousand, two hundred and fifty dollars



No. 6014
NICOLAS LUPOT
Paris, 1813

SEE PAGE 31



No. 6653
GIOVANNI GRANCINO
Milan, 1725

SEE PAGE 32

No. 5664
JOSEPH GAGLIANO
Naples, 1779

This son of Nicola understood well how to construct his violins on lines conducive to the production of ample tone, which time and use has developed, so that now, many prominent performers find keen satisfaction in the use of his excellent instruments. Their value is steadily enhancing, and we know of no better purchase than a fine Joseph. This specimen is in excellent condition, has a two-piece, flamed maple back, and covered with the original, rich brown varnish. *See page 106*

Two thousand, two hundred dollars

No. 5665
CARLO FERDINANDO LANDOLFI
Milan, 1755

An excellent example, the model of medium high arching. Well-chosen spruce used for the top, fine-grained center widening toward edges. Medium, broad-flamed curly maple, two-piece back, with ribs matching. The scroll is original, and well cut. Red-brown varnish of good texture. A noble tone quality, very free in response, makes the violin a superb solo instrument.

Two thousand, two hundred dollars

No. 6526
CARLO TONONI
Bologna, 1702
ex F. COTTRELL, ESQ., BOLTON

Another rich-toned violin by this famous maker, and very attractive in appearance. The fine spruce top is of medium grain. The back is formed in two pieces, of maple cut slab, the ribs matching. The scroll is original. Rich orange-brown varnish. Formerly used by a prominent local artist, prior to which it was the property of Mr. Cottrell, of Bolton, England.

Two thousand, two hundred dollars

No. 7202
CARLO ANTONIO TESTORE
Milan, 1745

This violin is in its original, prime condition, and tonally compares with instruments valued at many times its price, lacking nothing in power, yet rich and mellow. In short, it is a violin which the most critical performer will delight in using. It is original in all parts. The top is of strong, well-grained spruce. Curly maple of medium figure is used in the two-piece back, the ribs being of stronger, smaller figure. The scroll is of plain wood. Yellow-brown varnish, in ample quantity. *See page 111*

Two thousand, two hundred dollars

No. 6046
CARLO FERDINANDO LANDOLFI
Milan, 1757

A typical example, built on medium-arched model. Top, medium-fine at joint; wider at flanks. Two-piece back; small horizontal figure. Fine orange-colored varnish. A small model, with slightly shorter body and string length than normal. The tone, however, is quite large, and of fine quality.

Two thousand dollars

No. 6325
JEAN BAPTISTE VUILLAUME
Paris, about 1860

One of his fine copies of Joseph Guarnerius, bearing Guarneri label, dated 1741. Top of irregular, medium-grained spruce. Two-piece back of medium, regular figure, slanting upward from center joint. The ribs match. Original scroll. Fine, plentiful, red-brown varnish. Elegant, full tone.

Two thousand dollars

No. 6423
JEAN BAPTISTE VUILLAUME
Paris, 1829

His number 153. Stradivarius pattern. A lovely instrument, made at a time in his life when he had as yet not augmented his working force by the addition of helpers. The back is in one piece, of magnificent curly maple, the ribs of sharper figure, the scroll slightly fainter in figure. All covered with a varnish of rich reddish color, deeper than the color used in later productions. A broad tone of telling quality makes this a superb concert violin.

Two thousand dollars

No. 7653
JOSEPH GAGLIANO
Naples, 1768

A violin distinctly characteristic of the master, the model slender, and slightly under normal length. Two-piece back of curly maple, showing small horizontal figure. Varnish of medium brown shade. Excellent free tone, of beautiful quality.

Two thousand dollars

No. 7072
ANTONIO GRAGNANI
Liburni, 1760

In his characteristic style; medium-arched model. Top of fairly even-growth spruce. Two-piece back, showing pretty, even, small curly figure. Ribs, slightly plainer. Original scroll. Nut-brown varnish. Fine, full tone. This violin is of slightly larger proportions than normal.

One thousand, eight hundred and fifty dollars

No. 4864
JOANNES FRANCISCUS PRESSEDA
Turin, 1820

A fine specimen of the work of this, the most highly esteemed Italian maker of the period. Stradivarius model. Fine, even-grained top. One-piece back of broad-figured curly maple. Original scroll. Original, deep reddish varnish. Elegant concert tone.

One thousand, eight hundred dollars



No. 6933
ANSELMO BELLOSIO
Venice, 1793

SEE PAGE 32



No. 7085
JACOBUS STAINER
Absam, 1668
ex G. H. KEMP, Esq.

SEE PAGE 32

No. 5472
LAURENTIUS STORIONI
Cremona, 1793

The work of Storioni varies greatly, no doubt owing to the fact that he executed commissions for making instruments depending upon the amount he received for his work. This one has a medium-grained spruce top. Two-piece back of irregular-flamed curly maple, the ribs matching. Golden-brown varnish. Excellent, vibrant tone quality.

One thousand, eight hundred dollars

No. 5488
MICHELE DECONET
Venice, 1758

A fine maker, whose instruments are robust in tone and of unusually rich singing quality. The belly is of pine of choicest selection known to the maker. One-piece back, of bird's-eye maple of the handsomest description. Rich golden-brown varnish much like Montagnana in quality and appearance. *See page 112*

One thousand, eight hundred dollars

No. 5645
GIOVANNI TONONI
Bologna, about 1700

Built on the Amati pattern, and thus labelled. The work of this fine master is not often met. Slightly arched model. Medium-grained spruce top. Two-piece back of maple cut-slab, with ribs matching. Original scroll. Rich, cherry red varnish. Lovely, free-flowing tone.

One thousand, eight hundred dollars

No. 6359
JEAN BAPTISTE VUILLAUME
Paris, about 1856

Bearing his original number 1979. A very fine copy of Stradivarius. Top of medium-grained spruce, in prime condition. One-piece back of curly maple, showing medium, regular figure. Original brownish-red varnish. Large, full tone, even, and free in response.

One thousand, eight hundred dollars

No. 6466
ANTONIO GRAGNANI
Liburni, about 1770

A typical example, built on his usual slightly arched pattern. Top in very fine condition, of medium-grained spruce. Two-piece back of maple cut-slab, showing irregular, medium, flamy figure. Ribs of broad-figured maple. Original long-throated scroll. Light golden-brown varnish. Fine, even tone.

One thousand, eight hundred dollars

No. 6520

JEAN BAPTISTE VUILLAUME

Paris, 1864

Bearing his original number 2538. A perfectly preserved copy of Guarnerius. Top, slightly irregular-grained spruce. Two-piece back of medium, wide-grained curly maple, with ribs matching. Varnish of light golden-red color. Elegant, broad tone.

See page 117

One thousand, eight hundred dollars

No. 6654

FRANCOIS PIQUE

Paris, 1800

A highly gifted maker, whose work ranks as of the best of his time. This is a remarkably fine example of his ability, a superb Stradivari copy. Top of prime, straight-grained spruce. One-piece back of handsomely marked curly maple, showing medium figure, slanting downward from left to right, with ribs of similar wood. The scroll is elegant, large in pattern and deeply carved. Original, fine red varnish. Full, rich tone.

One thousand, eight hundred dollars

No. 6718

JOSEPHUS CONTRERAS

Granada, 1730

A renowned maker of Spain, whose violins suggest the style of Jo. Bap. Guadagnini. Built on a flat Stradivari pattern, the tone quality is most satisfying, both in quality and power, making it an instrument suited to fine orchestral or solo work. One-piece back, with wide-flamed figure. Light golden-amber varnish. Healthy physical condition.

See page 118

One thousand, eight hundred dollars

No. 6723

JOANNES FRANCISCUS PRESSEDA

Turin, 1825

A fine copy of Guarnerius in his best style. Top of medium-grained spruce. One-piece back of curly maple, medium figure, with ribs matching. Well-covered with the original, deep orange-red varnish. A rich, full-toned violin, fitted for fine concert work.

One thousand, eight hundred dollars

No. 6939

PIETRO TONONI

Bologna, 1728

There is not much on record concerning the work of this maker, but this violin follows the usual style of the family. Medium, flat-arched pattern. Front of strong-grained spruce. Two-piece back with faint cross figure. Rich orange-red varnish. Beautiful tone quality, even and rich. A very desirable violin.

One thousand, eight hundred dollars



No. 7198
MATTEO GOFFRILLER
Venice, 1706

SEE PAGE 35



No. 7275
CAMILLUS CAMILLI
Mantua, 1745

SEE PAGE 35

No. 7071
NICOLA GAGLIANO
Naples, 1767

A typical work of the maker, but covered with a more opaque, dark chocolate colored varnish, probably of later application. The one-piece back is cut from curly maple, showing a slightly uneven, pretty figure, with ribs matching. Fine, large pattern, and rich and full in tone.

One thousand, eight hundred dollars

No. 7379
JOSEPH DALAGLIO
Mantua, 1825

Typical Mantuan workmanship, and evidencing a capable hand. The model is medium-high in arching, with long centre bouts. Top in one piece, with fine grain at left, to wide at right edge. Two-piece back cut from hard-root stock, very close-figured in lower part, varying in direction. Fine covering of red-brown varnish. Excellent, even tone.

One thousand, eight hundred dollars

No. 7579
JEAN BAPTISTE VUILLAUME
Paris, 1871

His original number 2865 written in back. We predict a very much higher value for these fine instruments, and at no far distant date. The mere visual examination of such a handsome, perfect example, made in his best style after the grand pattern of Stradivarius, excites admiration; wood of the most choice quality, a deep orange-red varnish to set it off; this is truly one of the best he produced. The divided back is formed of even-grained curly maple, showing an even, strong flame, slanting downward from the joint, with ribs to match, and a finely turned scroll from similar wood. The tone is simply superb. *See page 123*

One thousand, eight hundred dollars

No. 7580
JEAN BAPTISTE VUILLAUME
Paris, 1873

His original number 2931 written in back. Another perfect example of this great maker's work, but patterned on the lines of Joseph Guarnerius. The wood is very handsome, the back in two parts, fashioned from even, fine-grained curly maple, with ribs and scroll cut from wood to match. The varnish is smoother than usual, of plain reddish shade. The tone leaves nothing to be desired.

One thousand, eight hundred dollars

No. 6524
ALEXANDER GAGLIANO
Naples, 1721

A handsome, genuine specimen, with wonderful tone quality, but, unfortunately, extensively repaired. To obtain a choice instrument by a master maker at so low a cost as this, is an opportunity not often met, and no criticism of its physical condition can offset the fact that it is a desirable instrument, fitted for many years of active musical life. A handsome curly maple, one-piece back, wide-grained spruce top, original scroll, and fine reddish-orange varnish, combine to make an attractive instrument indeed.

One thousand, seven hundred and fifty dollars

No. 7036
VINCENZO PANORMO
Paris, 1790

A very interesting example of this gifted Italian's work. His native city of Palermo is not always mentioned on his later tickets, and examples of his, more often, are dated from London, and Paris, where this one was produced. The top is of fine-grained spruce, the two-piece back of small-figured curly maple, the grain in each slanting upward from left to right. Rich rose-red varnish. Velvety tone quality. *See page 124*

One thousand, seven hundred and fifty dollars

No. 6352
CARLO ANTONIO TESTORE
Milan, 1739

A fine, medium-arched pattern. The top is of wide-grained spruce, in one piece, as is also the back, which is of maple, showing a faint, indistinct figure, sloping downward from left to right in the upper section, horizontally in lower. Yellowish-golden-brown varnish. A fine, free-toned violin.

One thousand, six hundred and fifty dollars

No. 6525
SANCTINUS LAVAZZA
Milan, 1722

A gifted maker whose style resembles that of the Testore family. Top, fine-grained at center, slightly wider at edges. Two-piece back of small, uneven-figured maple, the ribs similar. Original scroll. Golden-brown varnish of good texture. Mellow, responsive tone.

One thousand, six hundred and fifty dollars

No. 7287
PIETRO ANTONIO LANDOLFI
Milan, 1780

Landolfi violins have ever been favorites with critical performers; the work of the son enjoys wide popularity like that of his father, Carlo Ferdinando. This is a well-developed model, with spruce, fine-grained at the centre, widening toward the edges used in the top; the two-piece back is cut from wide-flamed curly maple, while the ribs are of smaller figure. The scroll is original, cut from plain wood. Rich reddish varnish.

See page 129

One thousand, six hundred and fifty dollars

No. 7451
LORENZO AND TOMASSO CARCASSI
Florence, 1760

A fine example, with even, medium-grained top. Two-piece back of curly maple, showing small prominent figure, not alike but well matched. The wood in the sides matches, as does that of the original scroll. Golden-amber varnish, original and plentiful. Fine, even tone.

One thousand, six hundred and fifty dollars



No. 7316
CARLO TONONI
Venice, 1725

SEE PAGE 35



No. 5179
JOFREDUS CAPPA
Saluzza, 1687

SEE PAGE 39

No. 6115
JEAN BAPTISTE VUILLAUME
Paris, about 1850

A Stradivari copy. Top of medium, wide-grained spruce. The back is in one piece, of regular broad-flamed maple; the ribs of similar wood. Original scroll, very fine cut. Golden-red varnish. The tone, as usual in violins by this maker, is broad and full.

One thousand, six hundred dollars

No. 5795
JOSEPH GUARNERIUS FILIUS ANDREAS
Cremona, 1712

A fine, old Italian instrument, bearing label as indicated, and of the period and school. No doubt, the work of a talented apprentice and showing character unfortunately without definite indication whereby its correct maker can be ascertained. A broad pattern, wide-grained top, two-piece back of small-flamed curly maple. Rich golden-brown varnish. A solo violin of high order.

One thousand, five hundred dollars

No. 6021
JOSEPH ROCCA
Genoa, 1855

Giuseppe (Joseph) Rocca produced exceptionally fine instruments, usually dated from Turin; he was the recipient of many medals, among others at the Exposition in Genoa, which probably accounts for the naming of this city on the label. Top of medium-grained spruce. Handsome, one-piece back, showing heavily shaded, medium flame. Fine, original scroll. Thick, golden-red-brown varnish. Elegant, full tone.

See page 130

One thousand, five hundred dollars

No. 6086
JO. BAPTISTA CERUTI
Cremona, 1802

A very fresh example, built on his usual pattern after Amati style. Top of fine spruce. One-piece back of pretty, small-figured curly maple, with ribs matching. Rich orange varnish. The tone is clear and brilliant, with excellent carrying power.

One thousand, five hundred dollars

No. 6213
CARLO FERDINANDO LANDOLFI
Milan, 1785

Of many models followed by this master, this is a type of his best; flat-arched, and of well-chosen wood, it is a very desirable violin. Two-piece back of medium-figured maple. Red-brown varnish. A lovely, warm tone quality, even, and free in response.

One thousand, five hundred dollars

No. 6345

GAETANO GUADAGNINI

Turin, 1798

An excellent example of this maker's work. The top is of medium, wide-grained spruce. Two-piece curly maple back, showing medium, irregular figure. Fine amber-brown varnish. A fine violin for solo use, the tone being of a rich quality, even and full.

One thousand, five hundred dollars

No. 6354

MICHELE DECONET

Venice, 1753

Built on his usual medium-arched pattern. The top is in two pieces, not matched, the left being finer at joint than the right, both widening toward edges. One-piece back, medium-figured maple. Orange-brown varnish. Very rich, even tone.

One thousand, five hundred dollars

No. 6459

JEAN BAPTISTE VUILLAUME

Paris, 1870

His number 2837. A beautiful Stradivari copy. Medium, wide-grained top. Two-piece back, showing small, well-defined figure, with ribs of similar maple. Original, finely carved scroll. Red-brown varnish. Full, resonant tone.

One thousand, five hundred dollars

No. 6955

SCHOOL OF GRANCINO

Milan, about 1703

A violin showing the characteristics of the Grancino family, built on a broad, flat pattern, and possessed of a lovely, full tone. The back is in one piece, with suggestion of small cross figure. Orange varnish. A particularly desirable violin for a person wishing a genuine Italian instrument with superb tonal qualities.

One thousand, five hundred dollars

No. 7100

JEAN BAPTISTE VUILLAUME

Paris, 1873

His number 2942. Notated in his own writing on the label to be a copy of the "Hercules" Joseph Guarnerius. A superb violin. Handsome, flamed curly maple, two-piece back. Thick, reddish-orange varnish, the top darker in central part. Very even, full, rich tone.

One thousand, five hundred dollars



No. 6333
JEAN BAPTISTE VUILLAUME
Paris, about 1868

SEE PAGE 40



No. 6346
JO: BAPTISTA CERUTI
Cremona, 1791
ex HAVEMANN

SEE PAGE 40

No. 7670
VINCENZO PANORMO
London, 1783

An elegant instrument, built on Stradivari pattern, in excellent condition. Wide-grained spruce top, jointed back of medium-figured curly maple. The varnish is a rich, deep reddish color. An exceptionally good concert violin.

One thousand, five hundred dollars

No. 7231
JO: BAPTISTA CERUTI
Cremona, 1791

Grand Amati pattern. Top, fine-grained center, wider at edges. Two-piece, slab-cut back unmatched, not much figure, the ribs of similar wood. Original scroll. Orange-brown varnish. A very fine-toned instrument, pleasing quality, and ready in response.

One thousand, five hundred dollars

No. 7353
THE PETHERICK "GUARNERIUS"
English, about 1820

Horace Petherick, whose love for old fiddles led him to write much on the subject, published "Joseph Guarnerius, His Work and His Master," in 1906, in which he attaches much significance to this violin, erroneously naming it a product of the great Joseph del Gesu! It is illustrated in several views in this book, which lends a certain interest and value to the instrument. Actually, it is probably the work of some fine, old English copyist, and is a clever imitation. Attractive in appearance, with a small-figured, one-piece curly maple back, red-brown varnish, it possesses a very clear, incisive tone, of pleasing quality. A desirable solo instrument. *See page 135*

One thousand, five hundred dollars

No. 7435
JOSEPH GAGLIANO
Naples, 1788

A large, broad pattern, with a very full tone. An exceptional orchestra instrument, long used in one of our leading Symphony ensembles. The back is in two parts, of figured maple, not exactly matched, the ribs of similar wood. Original golden-brown varnish.

One thousand, five hundred dollars

No. 7572
JANUARIUS GAGLIANO
Naples, 1760

An old Neapolitan violin, built on high-arched model, bearing Gagliano label. The back is of hard-root stock maple, showing a close, small figure, in one piece. The original varnish, of orange color, remains on all parts, the top somewhat retouched. The instrument has a remarkably rich, pure tone, and is offered at a very attractive price.

One thousand, five hundred dollars

No. 7600
BERNARDUS CALCANIUS
Genoa, 1743

Original in all parts, and a fine specimen of the maker, who was one of the best of his locality. The pattern is flat. Excellent spruce top, fine-grained at center. The back is divided and shows faint, broad figure, the ribs quite plain, as is also the wood used in the scroll. Plentifully covered with the original, red-brown varnish. Rich, responsive tone quality. *See page 136*

One thousand, five hundred dollars

No. 6026
ANTONIO PEDRINELLI
Crespano, 1853

Remarkable copies of earlier masterpieces distinguish this maker as a very clever worker. This is a fine Stradivari type, with top of regular-grained spruce, two-piece back of medium-figured maple, ribs matching. A silky, golden-orange varnish lends added attraction to its appearance. Elegant, broad tone.

One thousand, three hundred and fifty dollars

No. 6660
LORENZO CARCASSI
Florence, 1750

Fine work and dainty finish characterize the work of the makers of the Carcassi family. This is built on a medium, high-arched model, and produces a lovely, even, mellow tone. Spruce top of fine to medium grain. Two-piece back of pretty, small-figured curly maple, the ribs being plainer. Rich golden-orange varnish.

See page 141

One thousand, three hundred and fifty dollars

No. 7347
JOHANNES CUYPERS
Hague, 1806

Recognized as the best Dutch maker of the period. This is a practically perfect example of his work, entirely free from repairs of any kind. One-piece back cut on the slab, from maple showing medium figure. Well-covered with the original, light golden-brown varnish. A remarkably full, crisp tonal quality, essentially fitted for fine orchestral or solo playing. *See page 142*

One thousand, three hundred and fifty dollars

No. 7413
JOANNES BAPTISTA GUADAGNINI
Turin, 1753

Thus labelled, and of the school. A violin which has had considerable repairs and, at the price, a decidedly fine purchase for a performer desiring an instrument from a good school, possessing a fine, robust tone, and of very interesting appearance. One-piece curly maple back, showing medium, small figure. Dark reddish varnish.

One thousand, three hundred and fifty dollars



No. 7227
JANUARIUS VINACCIA
Naples, 1764

SEE PAGE 43



No. 7277
ALESSANDRO MEZZADRI
Ferrara, 1730

SEE PAGE 44

No. 4608

JEAN BAPTISTE VUILLAUME

Paris, 1872

A fine copy of Joseph Guarnerius. Fine-grained spruce top. Two-piece back, well-marked curly maple. Reddish-brown varnish. A good specimen of superior French workmanship, with a large tone of noble quality.

One thousand, two hundred and fifty dollars

No. 4889

PETRUS ANTONIO MALVOLTI

Florence, 1710

Graceful pattern, and medium-high arching; a very attractive instrument. The top is of regular, medium-grained spruce. Two-piece back, showing regular, faintly marked flame, ribs matching. Original scroll, well cut. Rich golden-brown varnish. The tone is not large, but of rich quality.

One thousand, two hundred and fifty dollars

No. 4893

JULIUS CAESER GIGLI

Rome, 1752

A splendid, large pattern. Even, fine-grained spruce top. One-piece maple back, cut-slab, showing small cross figure. Ribs, quarter cut with stronger, wider figure. Golden-brown varnish. Full, responsive tone.

One thousand, two hundred and fifty dollars

No. 5176

MARCUS STAINER

Kufstein, about 1673

The brother of Jacobus, his work does not quite approach his irreproachable perfection; many instruments made by him bear the label of Jacobus and but for slight falling off in style of workmanship, have passed as his work. This is a handsome violin, with top of fine, straight grain, two-piece back of medium-flamed maple, ribs matching. A beautifully carved lion-head scroll, and rich-hued red-brown varnish complete a most attractive violin, with tone in keeping, at once mellow and of good carrying power.

One thousand, two hundred and fifty dollars

No. 6301

JOSEPH ODOARDI

Asculum, 1782

An interesting instrument, flat model, with original pattern, slightly the type of Guarneri del Gesu. Medium fine-grained spruce top. Two-piece, slab-cut back, showing uneven, pretty figure; the ribs of similar wood. Light brown varnish. Easy, flowing tone.

One thousand, two hundred and fifty dollars

No. 6940
VINCENZO PANORMO
London, 1772

Some authorities claim that this fine Italian master was apprenticed to Bergonzi; this violin would seem to show that influence. Top of mellow spruce, of medium grain. Beautiful slab-cut, two-piece maple back, showing a satiny figure in each part, the flame in each side slanting upward from left to right. The ribs are of quarter-cut maple, similar in figure. Light rose-brown varnish. Lovely tone quality, suitable for ensemble or solo playing.

One thousand, two hundred and fifty dollars

No. 7378
MATTHIAS ALBANI
Bozen, 1706

As is characteristic of all his work, elegance of form, choice wood, and rich varnish makes this a striking instrument. The model is medium in arching. One-piece back of maple slab-cut, showing soft, medium flame up from left. The original, rich red-brown varnish remains in plentiful quantity.

One thousand, two hundred and fifty dollars

No. 7453
THOMAS EBERLE
Naples, 1771

Closely resembling the type of Gagliano, Eberle's work bears a unique stamp of originality. This is an excellent specimen of his best work, built on medium-arched model. The back is two-piece, of maple showing a medium, uneven figure, across. Plentiful, light golden-brown varnish. The tone is very good, full and free.

One thousand, two hundred and fifty dollars

No. 7571
JEAN BAPTISTE VUILLAUME
Paris, 1867

His number written in the back slightly indistinct, apparently 2691. Occasionally we meet with a violin by this master, which differs slightly from the usual type; this one is a Joseph Guarnerius pattern, but with a softer texture of varnish, the color being a very soft, smooth red-brown. The top is in one piece, of almost even, medium-wide grain. The back is also one piece, of broad figure. A pure, mellow tone quality, with great reserve power, makes this a very desirable instrument.

One thousand, two hundred and fifty dollars

No. 4848
BERNARDUS CALCANIUS
Genoa, 1750

This gifted maker produced instruments invariably of pleasant tonal quality. His choice of wood did not depend upon handsome figure and, in this instance, he used a piece of maple which is without figure, for the back, which is in one piece. The top is of fine spruce. Red-brown varnish. The pattern is flat, not broad, and just under normal in length.

One thousand, two hundred dollars



No. 7359
FRANCESCO RUGGERI
Cremona, 1672

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No. 7394
JOANNES BAPTISTA GABRIELLI
Florence, about 1760

SEE PAGE 44

No. 5158
MICHELE DECONET
Venice, 1757

A full-proportioned violin, slightly over normal in measurements. Front of broad-grained spruce. Two-piece, figured maple back, flames slanting upward from left to right. Well-cut scroll. Rich, deep, dark red varnish. Full, rich tonal quality.

One thousand, two hundred dollars

No. 5650
LOUIS LEGATTO
Paris, 1750

An Italian maker of exceptional talent, who settled in Paris. His violins show his native training, and this specimen has no French influence. Medium fine straight-grained top. Two-piece back of flamed curly maple. Thick, orange varnish. Exceptionally pleasing tone quality. *See page 147*

One thousand, two hundred dollars

No. 5728
ANTONIO GIBERTINI
Parma, 1832

A stunning violin in appearance, a copy of the Paganini Joseph Guarnerius. Fine, large-figured, two-piece maple back, with ribs of smaller marking. The top is cut from fine-grained spruce. The varnish is of a warm, rich red-brown color. A very outstanding tonal quality, free and even, with much reserve power.

One thousand, two hundred dollars

No. 5796
ANTONIO PEDRINELLI
Crespano, 1827

Another example of this maker's skill in imitating the works of old masters. This is a replica of an old Maggini, even to the use of material to carry out his ideas. A wide-grained spruce top, with the appearance of great age, is combined with ribs and two-piece back of birch, cut slab, and with striking large-lined figure. Well-cut scroll. Dark red-brown varnish. The tone is surprisingly rich and full, in short, it is a superb solo violin.

One thousand, two hundred dollars

No. 6108
JAN BOUMEESTER
Amsterdam, 1685

A very fine violin, built on medium-arched pattern. Strong wide-grained spruce top. Pretty, curly-figured, two-piece back, with ribs matching. Amber-golden-brown varnish. Full, responsive tone, of pleasing quality. Interesting example of early Dutch work.

One thousand, two hundred dollars

No. 6357
JEAN BAPTISTE VUILLAUME
Paris, 1874

His number 2968. A fine Guarnerius copy. Top of medium-grained spruce. Two-piece back, of medium-flamed maple, with ribs to match. The varnish is of light reddish color. A very exceptional value.

One thousand, two hundred dollars

No. 6432
AMBROISE DE COMBLE
Tournay, 1787

One of the best Belgian makers. Built on full proportions, and possessed of a noble, full tone. The top is of fine, even-grained spruce. Two-piece back, showing handsome, medium small figure; ribs similar. Deep red-brown varnish.

One thousand, two hundred dollars

No. 6468
JOSEPH MARCONCINI
Ferrara, 1810

Broad, flat model. Top of medium-grained spruce, wider at edges. Two-piece curly maple back, of medium figure up from joint. Ribs of similar wood. Light yellow-brown varnish. Excellent, full tone.

One thousand, two hundred dollars

No. 6549
CARLO FERDINANDO LANDOLFI
Milan, 1760

Violins of this type can always be depended upon to have good tone quality. The pattern is of medium-high arching. Medium-grained spruce top. Two-piece back of quarter-cut maple of irregular figure; ribs similar. The scroll is of the type, but later origin. Medium red-brown varnish.

One thousand, two hundred dollars

No. 7006
CARLO GIUSEPPE TESTORE
Milan, 1697

The usual type, medium-arched model. Fairly even, fine-grained top. Two-piece curly maple back, showing even, small figure. Yellow-brown varnish. Flowing, easy tone.

One thousand, two hundred dollars

No. 7119
PIERRE SILVESTRE
Paris, 1859

A superb workman, whose every instrument is artistic in workmanship, material, and tonally desirable. A Stradivarius pattern, with a top of selected, straight-grained spruce. One-piece back of handsome, medium-figured curly maple, with ribs and scroll cut from wood to match. A very fine, dark red varnish covers the instrument. Sonorous tone, lovely in quality, and perfect in response. *See page 148*

One thousand, two hundred dollars



No. 5398
MATTHIAS ALBANI
Bozen, 1685

SEE PAGE 44



No. 5499
JOANNES BAPTISTA ROGERIUS
Brescia, 1707

SEE PAGE 47

No. 5245
JO. BAPTISTA CERUTI
Cremona, 1804

A very healthy, well-preserved specimen of the maker's work. The model is not the one he generally followed, being more on the lines of Joseph Guarnerius. A very fine top, of handsome straight-grained spruce. The back is rather plain, in two pieces, cut slab. Light golden-brown varnish.

One thousand, one hundred and fifty dollars

No. 4975
JOHANNES CUYPERS
Hague, 1783

A perfectly fresh, prime specimen of this fine master's best type of work. Two-piece back of small-figured curly maple; the sides similar, of softer figure. All parts original, including ticket. A flexible, round tone; well fitted for artistic playing.

One thousand, one hundred dollars

No. 5110
SCHOOL OF GRANCINO
Milan, about 1703

This violin bears the label of the brothers Grancino, and is in their style of work. Medium-arched model. Top of medium-grained spruce. Two-piece back of rather plain maple, the ribs similar. Golden-brown varnish. A very desirable violin, possessing excellent tone quality.

One thousand, one hundred dollars

No. 3240
JOHANNES CUYPERS
Hague, 1800

A master, whose solid achievement lies in the strong, massively designed and constructed instruments he produced, the majority of which come to us in hale healthy condition. Two-piece, faintly-figured curly maple back. Thick, original golden-orange varnish. Large, responsive tone.

One thousand dollars

No. 3858
FRANCOIS PIQUE
Paris, 1809

Stradivarius model, made in his usual fine style. Top of fine-grained spruce. The two-piece back formed from nicely figured curly maple. Original dark red varnish, of excellent quality. Tonally a very desirable instrument, and being in excellent condition, a fine violin for high-class professional work.

One thousand dollars

No. 4507
GIACOMO ZANOLI
Verona, 1749

A fairly high-arched violin. Straight-grained top, wider at right side. Two-piece back of handsome curly maple. Original scroll. Fine covering of the original rich orange-red varnish. Beautiful singing tone.

One thousand dollars

No. 7668
LORENZO VENTAPANE
Naples, 1798

A graceful, medium-arched pattern. One-piece back of wild growth curly maple. The top is of fine-grained spruce. Golden-amber varnish. A very pleasing tone quality makes this violin highly desirable for the use of a person wishing an instrument slightly below full size.

One thousand dollars

No. 4608
JEAN BAPTISTE VUILLAUME
Paris, 1872

A fine copy of Joseph Guarnerius. Fine-grained spruce top. Two-piece back, well-marked curly maple. Reddish-brown varnish. A good specimen of superior French workmanship, with a large tone of noble quality.

One thousand dollars

No. 4927
BARTOLOMEO OBICI
Verona, 1683

A good maker, whose pattern followed medium high-arched lines. Wide, irregular grain in the spruce top. An attractive one-piece back, the wood cut on the slab. Fine red-brown varnish. Elegant, responsive tone.

One thousand dollars

No. 5054
ANTONIO ZANOTTI
Mantua, 1736

A very lovely instrument, slightly under full measurements. A type much in the style of Petrus Guarnerius of Mantua; medium-high in arching. Top is of medium-grained spruce. A very handsome, curly maple, one-piece back, with ribs matching. The scroll also is of wood to match, and is very well cut. It is well covered with a rich reddish varnish. A limpid, free tone, luscious in quality, makes this a charming violin, especially suited for the use of a lady artist.

One thousand dollars

No. 5283
GEORGIO BAIRHOFF
Naples, 1756

Excellent work, in true Neapolitan style. Even-grained spruce top. Two-piece, nicely figured curly maple back. Golden-amber varnish. This violin is slightly under normal dimensions, very easy to play, and has a remarkably pure tone.

One thousand dollars

No. 6033
FRANCISCUS GEISSENHOF
Vienna, 1792

A very unusual specimen. To this gifted maker is accorded the honor of being one of the best of his period and locality. This specimen is in his finest style. Very fine, even-grained top.

One-piece back cut from maple showing small horizontal figure, ribs matching. The scroll is original, cut from plainer maple. Beautiful rich orange varnish. The tone leaves nothing to be desired, it is even, responsive, and of lovely quality.

One thousand dollars

No. 6073
VINCENTIUS ASSENSIO
Madrid, 1776

A Spanish Priest, whose proficiency in the use of tools is well exemplified by this charming violin. It is original in all parts, including the label, and shows him to have been an artist of high attainment. The pattern is dainty, the arching medium-high. The one-piece maple back shows a faint, broad, flamy figure. A rich varnish of orange color. A lovely tone quality, even, and very free in response.

One thousand dollars

No. 6112
ANTONIUS VINACCIA
Naples, 1778

A very well-constructed violin, flat pattern, in the usual style of this maker. Even medium-grained spruce top. A two-piece maple back of medium figure, the left side showing the figure more distinctly. Reddish-brown varnish. An excellent violin for general use, possessing a smooth flowing tone.

One thousand dollars

No. 6212
ANDREAS BORELLI
Parma, 1736

Model of medium arching. The top is fine-grained at centre, widening toward edges. One-piece slab-cut maple back, showing small curly cross figure. Original scroll. Rich red-brown varnish. A free flowing tone of lovely quality makes this a most desirable violin.

One thousand dollars

No. 6288

ANTONIUS GAGLIANO

Naples, 1853

Excellent broad flat pattern. The top is of very good spruce, fine-grained centre, wider at flanks. Two-piece curly maple back showing pretty, small flame with strong year lines through its length, the ribs of similar wood. Light yellow-brown varnish. Excellent broad tone of good quality.

One thousand dollars

No. 6341

ANTONIUS VINACCIA

Naples 1781

This violin is built on a model of medium arching. Top of slightly uneven narrow-grained spruce. Two-piece back of maple showing medium-large horizontal figure. Orange-brown varnish. Excellent, free tone.

One thousand dollars

No. 6425

CARLO ANTONIO TESTORE

Milan, about 1745

A good specimen, with top of broad-grained spruce, two-piece back of closely-figured maple, ribs similar wood. Golden-brown varnish. As usual with violins of this type, the tone is excellent in quality, free in response.

One thousand dollars

No. 6428

JACQUES BOQUAY

Paris, 1731

We meet with instruments by this maker, varying much in quality; his better works are indeed fine, and this specimen is one of the best we have seen. The top is of fine selection, medium regular grain. The one-piece back is of faintly figured curly maple. Brown-red varnish of good quality. The tone is excellent, and quite well suited for fine solo work.

One thousand dollars

No. 6495

AMABLE TELESOPHORE BARBE

Paris, about 1865

A prominent French master, whose very fine workmanship places him as one of the best of the period. Stradivari model. Medium-grained spruce top. Handsome one-piece small-figured maple back, the ribs matching. Brownish-red varnish. Elegant, sonorous tone.

One thousand dollars

No. 6532

ANTONIO PEDRINELLI

Crespano, 1841

A copy of Amati, so inscribed by the maker on the label, as is also the name of the person for whom it was made. The one-piece slab cut maple back shows cross figure. Red-brown varnish, darkened in centre of top. Fine tone, slightly brilliant character.

One thousand dollars

No. 6536

GIUSEPPE, GIOVANNI AND
ANTONIUS GAGLIANO

Naples, 1813

Fine, flat, broad pattern, prime condition. Slab cut one-piece maple back, nice medium flamy figure. Light golden-brown varnish. A full, round tone, of excellent quality.

One thousand dollars

No. 6585

JOANNES MARIA VALENZANO

Rome, 1821

Slightly arched model, with a fine old top, but of later origin. Two-piece back of quarter-cut maple of irregular figure. Golden-brown varnish. Elegant smooth tone.

One thousand dollars

No. 6623
JOHN BETTS
London, 1791

One of the grand old makers of England, whose work has true Italian characteristics, and many of whose instruments no doubt, to-day, pass under Italian names. This is a prime example, with covering of a rich, light golden-brown varnish. Beautiful small-figured curly maple two-piece back.

One thousand dollars

No. 6711
CARLO ANTONIO TESTORE
Milan, 1745

Good Milanese work, labelled as indicated, in style of that maker. Top medium-grained, finer at centre. Two-piece semi-slab cut plain maple back. Golden-brown varnish. Built on slightly arched model, the tone is very free and responsive.

One thousand dollars

No. 7386
JOSEPH BALDANTONE
Ancona, 1858

A well-made, flat-modeled violin. Nice straight-grained top. Two-piece maple back with soft uneven small figure, the ribs of similar wood. Original scroll of plain maple. Medium orange-red varnish. Elegant full tone, rich quality.

One thousand dollars

No. 7469
ANTONIO PANDOLFI
Venice, 1727

Superb, small, full size violin. Very handsome back, sides and scroll with splendid top, covered with rich, brownish-yellow varnish. Plays very easily; tone large and full. Body length, $13\frac{13}{16}$ inches; string length, $12\frac{15}{16}$ inches

One thousand dollars

No. 7478
MATTHIAS ALBANI
Bozen, 1703

A very beautiful example, covered with a rich red varnish, remaining in plentiful quantity. The divided back is very handsome; it is formed of curly maple showing a very effective tiger stripe figure, the wood in the ribs a bit fainter figure. The tone is ample for a large hall, of very pleasing quality, and brilliant; fine for combination where the violin must stand out.

One thousand dollars

No. 7602
JOANNES BAPTISTA GABRIELLI
Florence, 1746

A fine, authentic specimen of the maker, the model medium in arching. The top is of fine-grained spruce. The divided back is of handsomely figured curly maple. Golden-amber varnish. The tone is lovely, pure and very responsive. An outstanding fine value.

One thousand dollars

No. 5079
GEORGIO TANNIGARD
Rome, 1749

Good, flat model. Fine-grained spruce top. Back in one piece, of slab cut maple, showing faint figure, the ribs of similar wood. Red-brown varnish. Mellow, even tone quality.

Nine hundred dollars

No. 7611
ANDREA POSTACCHINI
Firmi, 1826

Fine type, the model medium-high in arching. The jointed back is of hard, curly maple, showing strong, small-flamed cross figure. Light-brown varnish. Excellent, responsive tone.

Nine hundred dollars



No. 5788
ANTONIUS GRAGNANI
Liburni, 1781

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No. 6334
JEAN BAPTISTE VUILLAUME
Paris, about 1863

SEE PAGE 47

No. 6121
JOSEPH CHARDON
Paris, 1878

A fine example, exhibited at the Marseilles Exposition. Stradivarius pattern. Medium wide-grained spruce top. One-piece back of curly maple showing a regular flamy figure. The varnish is original, plentiful, and of a red color. A very full-toned instrument.

Nine hundred dollars

No. 6260
CAJECTANUS SANTAGIULIANA
Vicenta, 1802

A lovely Italian instrument, finely proportioned, and built on a medium-arched model. Two-piece back of faint, small figured curly maple. Rich reddish varnish. Lovely pure tone, sweet and responsive.

Nine hundred dollars

No. 6417
CHARLES FRANCOIS GAND
Paris, 1843

An artist of unfailing greatness, whose productions were the work of only his own hands. This is a handsome violin, with a back in one piece, ribs and scroll all cut from curly maple showing a medium figure. The front is also one piece, the spruce used being fine-grained on the left side, widening toward the right. The varnish, the application of which was always particularly well done, is a rich, deep-red color. A violin which we offer at a most attractive price, and recommend for its excellent tone qualities.

Nine hundred dollars

No. 7137
J. B. VAN DER SLAGH MEULEN
Antwerp, 1667

Built on an old Brescian pattern favored by this maker, similar to the flat model of Gaspar da Salo. Fairly even-grained top. One-piece back of small-figured curly maple, the ribs matching. The scroll is well cut from plainer wood. Orange-brown varnish. A very pleasing tone of ample volume.

Nine hundred dollars

No. 5024
GAND FRERES
Paris, 1862

As usual with these fine artists, this violin is carefully constructed of very fine material. It has a one-piece, curly maple back, medium figure. Rich orange-red varnish. Fine, big, responsive tone. This violin was presented to the recipient of the Grand Prize at the Paris Conservatoire, Emile Wenner, in 1870, and has highly artistic gold lettering on the ribs attesting the Award, as well as Monogram with wreath, done in gold, on the back.

Eight hundred and seventy-five dollars

No. 6008
JOHANNES ANTONIUS MARCHI
Bologna, 1760

Well-constructed on a medium-arched pattern. Top of slightly uneven fine-grained spruce. The back is in two pieces of rather faintly figured maple, the ribs quite plain. A fine, healthy violin with velvety smooth tone. The varnish is dark cherry-red in color.

Eight hundred and fifty dollars

No. 6315
JEAN FRANCOIS ALDRIC
Paris, 1820

A renowned and highly gifted maker, who usually built on the pattern of Stradivarius. This is a fresh, prime specimen, with medium-grained spruce top, a handsome curly maple one-piece back, and fully covered with the original reddish varnish. Tonally, a highly desirable orchestra or solo instrument.

Eight hundred and fifty dollars

No. 6383
PIETRO ANTONIO DALLA COSTA
Treviso, 1764

A fine, Italian violin, medium-arched model, pure toned and lovely in appearance. The top is of even fine grain, the two-piece back has a faint medium horizontal figure, similar wood in the ribs. The scroll is well cut. The varnish is of soft texture, light orange-brown in color.

Eight hundred and fifty dollars

No. 6686
JEAN GOSSELIN
Paris, 1820

A true artist, he took up violin making as a hobby, became adept, and produced charming instruments which deserve high recognition, as concert and ensemble performers attest to their beautiful tone quality. This is a particularly choice specimen. He made use of bird's-eye maple for the one-piece back; the ribs are cut from small figured maple of wild growth, making a very interesting combination. The original red-brown varnish remains in almost untouched condition.

Eight hundred and fifty dollars

No. 6745
GAETANO BASTOGI
Livorno, 1809

A very attractive instrument, built on flat pattern, and having a free resonant tone excellent for concert work. Top, regular medium grain. Two-piece slab cut maple back, the ribs match. Much in the style of Gragnani, even to the lovely golden-brown varnish which covers the instrument.

Eight hundred and fifty dollars

No. 7192
MATTHEW HARDIE
Edinburgh, 1802

One of the best makers of Scotland. This is a fine specimen of his work, in prime condition. Rather wide-grained spruce top. Small-figured curly maple two-piece back, with ribs matching. Original golden-brown varnish. A lovely tone quality.

Eight hundred and fifty dollars

No. 7226
PIETRO ANTONIO LANDOLFI
Milan, 1756

Built on a medium-arched broad pattern. Top, medium fine-grained spruce. Handsome curly maple two-piece back, the figure in each side slanting slightly upward from left to right. Ribs of smaller figure. Dark red-brown varnish. Deep, rich tone quality.

Eight hundred and fifty dollars

No. 7450
LORENZO CARCASSI
Florence, 1749

A fine, medium-arched violin. All original with exception of the front, which is fine Italian work, matching in character. Two-piece back of small-figured curly maple, the ribs of similar wood. Golden orange-brown varnish. Rich, even tone.

Eight hundred and fifty dollars

No. 4126
GIOVANNI RAILICH
Padua, about 1690

A generously proportioned violin, built on a medium high-arched pattern. A native of Tyrol working in Italy, he built fine-toned violins, sometimes slightly Tyrolian in character. Pretty two-piece back. Red-brown varnish.

Eight hundred dollars

No. 5219
JOSEPH BALDANTONE
Ancona, 1824

An elegant, flat model. Top of medium fine-grained spruce. One-piece maple back, regular medium width flame, with ribs matching. Original scroll. Orange-red varnish. Free, velvety tone.

Eight hundred dollars

No. 5282
SANTINO LAVAZZA
Milan, 1768

Workmanship similar to that of the Testore family. This is an excellent, flat pattern. Wide-grained top. Two-piece, small-figured curly maple back. Ribs and scroll of plainer wood. Red-brown varnish. Round, full, even tone.

Eight hundred dollars

No. 6995
SCHOOL OF
CARLO GIUSEPPE TESTORE
Milan, about 1720

Typical Milanese workmanship, flat model. Strong-grained top. Jointed back, showing faint figure. Orange-brown varnish. A fine, broad tone. Slightly under full length.

Eight hundred dollars

No. 6608
FRANCOIS PIQUE
Paris, 1820

Stradivarius model, fine construction. Top of slightly uneven grain. One-piece back of medium horizontal figure, the sides matching. The scroll is very well cut. Light orange-brown color. A fine, clear, ringing tone.

Eight hundred dollars

No. 6698
CARLO ANTONIO TESTORE
Milan, 1760

A good specimen, slightly under normal size. Medium-grained spruce top. Two-piece back of maple, unevenly figured. Plenty of the original brown varnish. Built on a medium-arched model, the violin has excellent tone quality, with ample reserve.

Eight hundred dollars

No. 7055
GIUSEPPE ANTONIO ARTALLI
Milan, 1764

Well-built on a medium-arched pattern. Top of fine grain, slightly irregular. Two-piece back of closely-figured curly maple, the ribs of similar wood. Fine, light-brown oil varnish. Full, even tone, very pleasing in quality.

Eight hundred dollars

No. 7107
FRANCISCUS GEISSENHOF
Vienna, 1815

Each specimen of this great master deserves favorable comment; this one was produced in the best period of his work. A beautiful top of fine grain, two-piece regular figure curly maple back, ribs matching. Original scroll and varnish, which is of a deep-brown color. Magnificent tone.

Eight hundred dollars

No. 744^I
ANTONIUS BORGIA
Milan, 1768

Well-built, on a medium-arched model, in style resembling the work of the Testore family. Two-piece back showing a faint, small figure. Light-orange varnish. A fine, even tone, mellow and responsive.

Eight hundred dollars

No. 3899
JOSEPH GAFFINO
Paris, 1743

An Italian, a pupil of Castagneri. He made very fine violins. The top is of spruce of very good quality. Two-piece back, pretty small-figured curly maple, the wood in ribs and scroll matching. Lovely, soft red-orange varnish. Elegant tone.

Seven hundred and fifty dollars

No. 4567
JOANNES MARIA VALENZANO
Rome, 1826

Excellent work, fine, flat model. Unevenly-grained top of fine tone wood. Two-piece back, wide figure, with ribs matching. Orange varnish. A fine, broad, even tone.

Seven hundred and fifty dollars

No. 4879
MARTIN STOSS
Vienna, 1826

Vienna boasts many fine makers, and Stoss was one of the best. This has a top of fine-grained spruce. One-piece back, faint-irregular figure, ribs matching. Dark-brown varnish. Excellent, broad, full tone.

Seven hundred and fifty dollars

No. 5146
RICHARD TOBIN
London, 1810

A pupil of Perry, he made many violins for John Betts. A flat model, excellent workman-

ship. Two-piece back of rather plain maple. Golden-red varnish. The tone of this violin is very even and free.

Seven hundred and fifty dollars

No. 5741

JOANNES FRANCISCUS PRESSEDA

Turin, 1823

It seems that a fine top by one of the Gagliano family has been used on this violin, as the balance of the instrument is made to fit by Pressenda. An opportunity to possess a charming Italian violin at very low cost, presents itself, as violins, entirely the work of either master, bring several times our price on this. The back is one-piece, of pretty, curly maple. Brown varnish. Rich, full tone.

Seven hundred and fifty dollars

No. 6029

GIUSEPPE MARCONCINI

Ferrara, about 1810

A pupil of Laurentius Storioni, his style varies much, making for an indiscriminate use of his name on labels found in violins of many variations of character. This instrument is the work of a careful builder, has a top of regular medium-grain, in prime condition. Two-piece back, medium regular figure, with ribs to match. Well-cut original scroll. The varnish is of a golden-brown color.

Seven hundred and fifty dollars

No. 6111

JANUARIUS VINACCIA

Naples, 1770

An original work of this master, with a more modern top, probably by Ceruti. Fine, one-piece back, small-figured maple. Yellow-brown varnish. A very smooth, pleasant-toned instrument.

Seven hundred and fifty dollars

No. 6248

JOHN BETTS

London, 1770

One of England's best workmen, whose style is so closely Italian, that his instruments would easily pass as such. This is a truly beautiful example, with a very pretty two-piece back. Light-brown varnish, with slight red tint.

Seven hundred and fifty dollars

No. 6370

SEBASTIAN KLOZ

Mittenwald, 1768

A remarkably fine specimen. Spruce top, fine-grained in centre, widening toward edges. Two-piece back, of rather faint, small-figured curly maple, the ribs matching. Original scroll. Original medium-brown varnish. Beautiful mellow tone quality.

Seven hundred and fifty dollars

No. 6416

MATTHIAS KLOZ

Mittenwald, 1756

Medium-flat model. Top very fine grain, wider at flanks. Back in two parts, not matched; even, small figure slanting down each half from left. A distinct sap line runs entire length to right of joint. Brown varnish, light centre. A pure, full tone.

Seven hundred and fifty dollars

No. 6491

EUGENIO DEGANI

Montagnana, 1875

A very fine workman, and this violin an excellent example, in prime condition. Handsome two-piece back of figured curly maple, partly slab-cut, the ribs matching. Original red-brown varnish. Rich, full tone.

Seven hundred and fifty dollars



No. 6502
CARLO GIUSEPPE TESTORE
Milan, 1705

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No. 6518
PAOLO ANTONIO TESTORE
Milan, 1738

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No. 6533
ENRICO MELEGARI
Turin, 1865

A fine-toned violin, built on medium-arched model. Top, fine-grain centre, wider toward edges. One-piece back showing small, faint, curly figure. The ribs match. Reddish-brown varnish. Good construction throughout.

Seven hundred and fifty dollars

No. 6534
CAROLUS FERDINANDUS
LANDOLFI
Milan, 1736

This master varied his style considerably. This is built on somewhat arched model. The top is of medium-grained spruce, prime condition. One-piece back, cut from curly maple, the medium figure showing diagonally upward from left to right. The ribs, smaller vertical figure. Original scroll, large and boldly done. Varnish of brown-orange color. Fine, free tone, of rich contralto color.

Seven hundred and fifty dollars

No. 6535
GIOVANNI DOLLENZ
Trieste, 1824

Top, of broad, straight-grained spruce. Two-piece back of medium-figured maple. Brownish-red varnish of good quality. The tone of this instrument is very fine, even and smooth.

Seven hundred and fifty dollars

No. 6543
FRANCISCUS GEISSENHOF
Vienna, 1799

All original, and in prime condition. The top of fine-grained spruce, widening toward flanks. Two-piece back, medium, uneven figure. The ribs of very fine, strong figure. The original light, rose-brown varnish remains in plentiful quantity.

Seven hundred and fifty dollars

No. 6705
ALDRIC
Paris, 1805

As usual with this maker, this violin is a well-executed copy of Stradivarius. Top of fine, straight grain. One-piece back, handsome curly figured maple, the sides plainer. Original scroll. Deep red varnish. Full, rich tone.

Seven hundred and fifty dollars

No. 6712
BENJAMIN BANKS
Salisbury, 1755

A very attractive violin, built in this master's best style. In prime condition. Top of medium fine grain. The back is of pretty, medium-small-figured curly maple. The ribs of similar wood. Original scroll. Fine tone quality.

Seven hundred and fifty dollars

No. 6771
JULIUS CAESER GIGLI
Rome, 1761

A fine, Italian violin, built on medium-arched model. Medium-grained spruce top. One-piece slab-cut maple, wild growth. Original scroll. Varnish of golden-brown color. Fine, broad tone, responsive, and of good quality.

Seven hundred and fifty dollars

No. 6776
CARLO VINCENZO FISCER
Milan, 1761

A very good, though little known maker. The model is medium-arched. Well-chosen wood throughout. Medium-grain spruce top of excellent quality. Pretty two-piece back of small-figured curly maple, the wood in the ribs being similar though less strongly figured. Good quality brown varnish. Pleasing responsive tone of good carrying power.

Seven hundred and fifty dollars

No. 6916

JOANNES GEORGIUS THIR

Vienna, 1750

One of those outstanding specimens, which shows the genius of the man. Characteristic model, of somewhat high arching. Top of fine straight-grained spruce. Two-piece back, rather broad, even figure. Original brownish-red varnish. Beautiful, mellow tone.

Seven hundred and fifty dollars

No. 7141

BENOIT JOSEPH BOUSSU

Brussels, 1753

One of the prominent Belgian masters, whose style shows French influence. Medium-arched model. The back is of pretty, small-figured curly maple, strong flamed, the ribs showing smaller figure. Golden-brown varnish. Excellent, fresh tone.

Seven hundred and fifty dollars

No. 6545

LOUIS GUERSAN

Paris, 1757

Guersan's workmanship is of very high order. Medium, high-arched model. Broad, straight-grained top. Handsome, two-piece, medium-figured curly maple back. Rich golden-brown varnish. A fine, large tone, of smooth response.

Seven hundred dollars

No. 6699

JACQUES BOQUAY

Paris, 1720

Medium-arched model, Amati type. Two-piece back, the figure in left, slanting, that in right, horizontal. Good quality brown varnish. A very fine, even-toned violin.

Seven hundred dollars

No. 6400

JEAN GOSSELIN

Paris, 1885

A remarkably gifted amateur maker who truthfully annotates the original ticket in this instrument, stating that the body was made by

one Auguier, another fine, French violin-maker, but finished and varnished by himself in 1825. A beautiful Stradivari type, with a one-piece top of spruce of virile grain, bird's-eye maple one-piece back and ribs, and rich reddish varnish. Elegant, full tone.

Six hundred and seventy-five dollars

No. 7305

BARTOLOMME CALVAROLA

Bergame, 1761

A medium-arched Italian violin, ascribed to the maker indicated by the label it bears. Very attractive in appearance, having a handsome two-piece curly maple back, and varnished a rich reddish-orange color. The tone quality is very pleasing, being mellow and responsive.

Six hundred and seventy-five dollars

No. 7253

ENRICO CERUTI

Cremona, 1880

Fine, broad pattern after that of the "grand" Amati type. Top of fine, even-grained spruce. Two-piece curly maple back with fairly even, medium figure, the ribs matching. Well-cut scroll of similar wood. Original red varnish. Pure, even tone; an excellent solo violin.

Six hundred and seventy-five dollars

No. 3991

MICHAEL PLATNER

Rome, 1750

Built on arched pattern. The top of even-grained spruce. One-piece back of rather plain wood in prime condition. Scroll deeply cut. Orange-red varnish. Sweet, responsive tone.

Six hundred and fifty dollars

No. 4089

GEORGES CHANOT

Paris, about 1846

A fine copy of Joseph Guarnerius, and in excellent condition. Top of medium-broad grain. One-piece back of broad-figured maple. Deep orange-red varnish. Full-toned and very responsive. A most desirable solo violin.

Six hundred and fifty dollars

No. 4385

GEORGES CHANOT

Paris, 1845

Another model of Joseph Guarnerius; very well carried out. Medium straight-grained spruce top. The back is in one piece, a broad-figured curly maple. The ribs are of similar wood. Fine shaded red varnish. Excellent tone quality and possessing great reserve power.

Six hundred and fifty dollars

No. 4513

JOANNES TRINELLI

Scandinensis, 1813

A very attractive violin in appearance, having a pretty, curly maple, two-piece back and covered with rich reddish varnish. The model is graceful, of medium arching. The top is of irregular grain. The tone is bright and clear and of pleasing quality.

Six hundred and fifty dollars

No. 4520

FRANCESCO RUGGERI (SCHOOL)

Dated Cremona, 1699

A highly desirable, old Italian violin; medium-arched model. Top of fine-grained spruce. Back, two-piece, of irregular flamed maple, slab-cut. Varnish of medium brown color. Slightly under full length. It is a fine instrument, having sweet, responsive tone and ample volume.

Six hundred and fifty dollars

No. 4916

OTTO BAUSCH

Leipzig, 1865

The violins and bows of this artist have always been in demand. This is a fine Joseph Guarnerius copy and has an exceptionally large tone, perfectly responsive and even. Two-piece back of strong-flamed maple. Fine, red-brown varnish.

Six hundred and fifty dollars

No. 4933

JOANNES MARIA VALENZANO

Rome, 1783

A good, flat model. The top is of medium-grained spruce, in prime condition. Two-piece back, of slab-cut maple; the ribs similar. Varnish of reddish-yellow color. Full, rich tone quality.

Six hundred and fifty dollars

No. 5030

PAULUS CASTELLO

Genoa, 1769

Medium-arched pattern. Fine-grained top, of excellent quality spruce, so important for proper vibration and good tone. Handsome, flamy two-piece curly maple back. Soft, red-orange varnish.

Six hundred and fifty dollars

No. 5069

LUIGI VINCENZI

Carpi, 1818

Fine, flat model. Prime top of excellent quality wide-grained spruce. Two-piece back of slab-cut maple; the ribs similar. Light brown varnish.

Six hundred and fifty dollars

No. 5150

CLAUDE PIERRAY

Paris, 1720

Medium, flat model. Top of very fine even-grained spruce. Back, two-piece, medium irregularly flamed curly maple; ribs matching. Varnish of golden-brown color, the top slightly darker.

Six hundred and fifty dollars

No. 5257

EUGENIO DEGANI

Venice, 1872

Good, flat model. Medium-grained spruce top. Two-piece back showing fine regular flame. Sides match back. The varnish is of deep golden-brown color. Full, responsive tone.

Six hundred and fifty dollars

No. 5762
M. F. REMY
Paris, 1764

This instrument is in prime condition. The top is of slightly varying medium grain. Two-piece back of small-figured curly maple; ribs plainer. Well-cut scroll. Thick, good quality orange varnish. Excellent, full tone, very even and responsive.

Six hundred and fifty dollars

No. 6002
JOHANNES VAROTTI
Bologna, 1804

Broad, flat model. Top has a medium-grained center, wider at edges. Two-piece back of curly maple with a well-defined figure. Varnish of red color, good texture. Tone full, free, and of fine quality.

Six hundred and fifty dollars

No. 6067
ANDREA CASTAGNERI
Paris, 1738

Medium-arched model. Medium-grained top. Two-piece back of beautiful, small-figured maple, ribs matching. Fine quality of orange varnish. Very fine scroll. The tone is excellent, free and even.

Six hundred and fifty dollars

No. 6198
GIOVANNI DOLLENZ
Trieste, 1845

Well-constructed, flat model. Top of medium-wide grain. Two-piece, curly maple back with ribs to match. Varnish of brown-red color. Excellent carrying tone, rich in quality. A fine violin for orchestral or concert purpose.

Six hundred and fifty dollars

No. 6207
JACOPO BRANDINI
Pisa, 1792

Flat model. Top, medium grain. Two-piece back of poplar wood showing striking markings.

The ribs are of curly maple. Golden-brown varnish. Beautiful singing quality.

Six hundred and fifty dollars

No. 6225
VINCENTIUS POSTIGLIONI
Naples, 1896

A well-built Guarnerius copy. Top of medium-grained spruce. Two-piece back of regular medium-figured curly maple; the ribs matching. Golden-orange varnish.

Six hundred and fifty dollars

No. 6274
ALFONSO DELLA CORTE
Naples, 1880

Excellent Neapolitan work, the model used resembling the pattern of Stradivarius. Top of fairly even, fine grain. One-piece back, the grain of the maple having striking effect, being very hard root stock with prominent, large, flamy effect. Rich, red-brown varnish. Its brilliant tone makes it an exceptional instrument for professional use.

Six hundred and fifty dollars

No. 6275
ALFONSO DELLA CORTE
Naples, 1880

Similar to our No. 6274 in style, but with top of fine-grained spruce. The back is one-piece, cut from maple showing a wide figure and knot markings. Reddish-brown varnish. The tone is crisp and brilliant, of fine quality, making it a very desirable orchestral instrument.

Six hundred and fifty dollars

No. 6396
CLAUDE PIERRAY
Paris, 1719

The style of this elegant violin closely approaches Italian in character, the model of slight arching. The top is of irregular grained spruce. Two-piece, curly maple back showing wavy grain, medium irregular figure. Original brownish-orange varnish.

Six hundred and fifty dollars



No. 6983
JOSEPH AND ANTONIUS GAGLIANO
Naples, 1793
SEE PAGE 48



No. 7047
LAURENTIUS STORIONI
Cremona, 1779

SEE PAGE 48

No. 6410

ALDRIC

Paris, about 1824

One of the best makers of the period, whose work closely approaches that of the great Lupot. An excellent specimen, with original ticket. One-piece top of strong-grained spruce. Handsome, one-piece, showing even medium figure. The varnish on the top is of brown shade, that on the back more reddish. Rich, even tone.

Six hundred and fifty dollars

No. 6426

JOAN CAROL KLOZ

Mittenwald, 1780

One of the best makers of the family. Built on the usual medium-arched model. Fine, two-piece back, showing medium-figure, the ribs of plainer wood. Original scroll. Dark-brown varnish. Mellow even tone, of rich quality.

Six hundred and fifty dollars

No. 6438

ANDREAS POSTACCHINI

Firmi, 1847

Model of Amati type. Wide-grained top. One-piece back showing uneven small flamy figure, with ribs of similar wood. Varnish of orange shade, the top being slightly reddish. Elegant tone, full, smooth and even.

Six hundred and fifty dollars

No. 6504

GEORGE KLOZ

Mittenwald, 1766

Medium-arched model. Front of fine-grained spruce. The two-piece back is even, medium-figured curly maple; the sides slightly plainer. Red-brown varnish. Slightly over normal length in body, normal string length.

Six hundred and fifty dollars

No. 6541

LEOPOLD WIDHALM

Nurnberg, 1775

In almost original condition. Top of slightly-figured fine-grain spruce. Two-piece back

showing faint large figure. The sides show a smaller more distinct figure. Original dark red-brown varnish.

Six hundred and fifty dollars

No. 6917

FRANCISCUS GEISSENHOF

Vienna, 1808

The work of this master is accorded the highest praise. In time his instruments are certain to become very valuable. This specimen has a fine, broad-figured one-piece curly maple back, top of straight medium-grained spruce. Brownish-red varnish. Stradivari pattern.

Six hundred and fifty dollars

No. 6937

FELIX MORI COSTA

Parma, 1810

A good example of modern Italian work. Flat arching. The back in one piece of maple without much figure. The varnish is of amber-brown color, without shading. Rich, full tone.

Six hundred and fifty dollars

No. 7078

MATTHIAS KLOZ

Mittenwald, 1793

Fine Amati pattern. Top of medium-grain. Two-piece back of maple showing small curly figure. Thick coating of red-orange varnish. Excellent responsive tone.

Six hundred and fifty dollars

No. 7411

AEGIDIUS KLOZ

Mittenwald, 1791

One of the fine specimens of this great maker's work, in excellent condition. The top is mostly fine, straight grain. Two-piece back, nicely figured curly maple, that in the ribs slightly smaller flame. Original scroll. Beautiful, rich orange-red varnish. Glorious, rich, full tone.

Six hundred and fifty dollars

No. 5771
ANTONIUS HOSS
Prag, 1709

A large Stainer type, very well built and of carefully chosen wood. Medium, high-arched pattern. One-piece curly maple back, pretty, small figure across. Good quality light-brown varnish. Free soprano tone quality, very responsive, and a delight to produce.

Six hundred and twenty-five dollars

No. 4109
GAETANO CIOCCHI
Padua, 1856

Amati model. The top is of fine-grained, even-growth spruce. The back is in one piece, slab-cut, with a striking sunburst effect in upper right part. Well-cut, large scroll. Red-brown varnish, that on the top lighter in shade.

Six hundred dollars

No. 4521
JOSEPH ALBANI
Bozen, 1730

A lovely example of the work of the great Matthias' son. Medium-arched model. Two-piece back, of broad-figured curly maple. Orange-brown varnish. Delightful tone.

Six hundred dollars

No. 5066
GIOVANNI RAILICH
Padua, about 1720

Old Italian work, bearing label of the maker named. The model is arched, the wood used very handsome, especially the jointed back. Golden-brown varnish. Lovely tone quality.

Six hundred dollars

No. 5149
EMILIO CELANI
Piceno, 1885

Very good, modern Italian work, flat pattern. Fine even-grained top. Two-piece back, irregu-

larly flamed maple with ribs to match. Golden-orange varnish of good texture. Very pure, full tone.

Six hundred dollars

No. 5228
JOAN CAROL KLOZ
Mittenwald, 1760

Kloz violins have always been in great demand. Invariably these instruments are well constructed of selected wood. This one is medium-arched. Top fine grain. Two-piece back showing pretty birds-eye figure, the ribs matching. Original scroll. Good quality golden-orange varnish. Sweet, mellow tone, yet of good carrying power.

Six hundred dollars

No. 6097
SALOMON
Paris, 1748

Medium-arched model. Even, fine-grained top. Two-piece back of nicely figured curly maple, medium flame. Thick orange-brown varnish. Excellent full tone.

Six hundred dollars

No. 6131
JAN BOUMEEESTER
Amsterdam, 1689

A medium, high-arched model. Top of medium-grained spruce. Back in one piece of curly maple showing small figure, with ribs matching. Light orange-brown varnish. The tone is very pleasing, even and responsive.

Six hundred dollars

No. 6188
AMBROISE DE COMBLE
Tourney, 1783

An excellent instrument, built on model of medium arching. Fine-grained spruce top. The back is two pieces of curly maple. Good quality light-reddish varnish. Beautiful singing tone quality.

Six hundred dollars

No. 6205
MARTIN STOSS
Vienna, 1824

This maker invariably produced instruments of the highest class, usually Stradivari pattern, such as this one. Strong-grained medium-figure top. One-piece back of maple, showing small horizontal figure. Original plentiful-brown varnish. Strong, even tone.

Six hundred dollars

No. 6206
GIOVANNI DOLLENZ
Trieste, 1822

A fine, flat model. Wide-grained top. Back in two parts of birds-eye maple. Rich, chestnut-brown varnish. The scroll and sides are cut from wood similar to the back.

Six hundred dollars

No. 6259
GIOVANNI DOLLENZ
Trieste, 1832

Excellent workmanship and good wood. Irregular-grained spruce top. Two-piece back, medium-figured curly maple. Red-brown varnish of good quality. Fine, big tone.

Six hundred dollars

No. 6300
JOSEPHUS LAURENTIUS MAST
Mirecourt, 1804

Excellent, flat model. One-piece top, medium-grained spruce. One-piece curly maple back. Varnish of yellowish shade. The tone is broad and full, and fine for orchestral purposes.

Six hundred dollars

No. 6527
GUSTAVE BERNARDEL
Paris, 1893

Without exception, violins by this maker are high-class productions. This is a fine Stradivari

pattern. Top is of even, medium-wide grain. The back is in two pieces of handsomely-figured curly maple. Rich varnish of reddish color. Big, sonorous tone, even and smooth.

Six hundred dollars

No. 6542
JAN KULIK
Prague, 1826

A very gifted maker. This is a fine specimen of his work. Good, medium-flat arching. Irregular-grain spruce top. Two-piece back of regular flamed curly maple. Original pale-amber varnish. Very desirable tone quality.

Six hundred dollars

No. 6651
BARTOLOMEO BIMBI
Florence, 1760

A nicely-built violin, medium-arched model. The back is of maple, two-piece, semi-slab cut. Golden-brown varnish. The tone of this violin is particularly taking, not perhaps of great power, but very beautiful in its even, rich quality.

Six hundred dollars

No. 6726
GEORGES CHANOT
Paris, 1848

A very fine Stradivarius model. Top is of straight medium-grained spruce, splendid quality. One-piece back of handsome broad-figured curly maple, the ribs matching. Rich, orange-red varnish. As usual with this type of French instruments, the tone is large and full, free in response.

Six hundred dollars

No. 7147
JOSEPH GAFFINO
Paris, 1744

A pupil of Castagneri, who produced exceptionally good violins. Built on medium-arched model. Top of well-selected, quite even, fine-

grained spruce. Handsome, small-figured, two-piece curly maple back, with ribs matching. Well-cut scroll. Rich, deep yellow-brown varnish. Very free, sonorous tone quality.

Six hundred dollars

No. 7181
GEORG RIEGER
Mittenwald, 1795

Model very much like that of Ruggeri. Top of medium, regular-grained spruce. Two-piece back with small irregular cross figure. Reddish-brown varnish. An excellent type of instrument, possessed of lovely, even tone quality.

Six hundred dollars

No. 7290
VINCENZO PANORMO
London, 1798

An excellent violin, in prime condition, a copy of Stradivari. Excellent top, fine grain center, wider at flanks. Two-piece back of curly maple, the ribs slightly smaller figure. Rich, shaded red-brown varnish. Full-toned, even and very responsive.

Six hundred dollars

No. 7307
GIOVANNI GRANCINO
Milan, 1711

A typical Milan type, bearing the label of Grancino, and of that school. Medium-arched model. Fine-grained top. Two-piece back, of small-figured curly maple. Light chestnut-brown varnish. Excellent tone.

Six hundred dollars

No. 7324
FRANCISCUS GEISSENHOF
Vienna, 1809

Made in the best period of the master, on his usual flat pattern. Top cut from very fine-grained spruce. The two-piece back and ribs are cut from curly maple showing a small, even figure.

The varnish is of plum-brown color. Broad, full tone, with fine carrying power.

Six hundred dollars

No. 7467
GENNARO FABRICATORE
Naples, 1820

A fine, broad-patterned, medium-arched violin. Top, medium- to wide-grained spruce. One-piece maple back with slight birds-eye figure. Good quality, soft reddish-brown varnish. Rich, broad tone.

Six hundred dollars

No. 7574
ANTONIO GUADAGNINI
Turin, 1871

Very good, modern work, excellent wood selection, and varnish of fine texture. Even, fine-grained spruce top. One-piece maple back, showing medium figure, the ribs plainer. The scroll is well cut in Guadagnini style. Elegant broad tone, easy in response and of smooth, pleasant quality.

Six hundred dollars

No. 7577
PIERRE SILVESTRE
Lyons, 1856

French workmanship of very high order, a copy of Joseph Guarnerius. Medium-grained top. Two-piece back cut from curly maple, showing a well-defined figure. Reddish varnish. Robust tone, of excellent carrying quality.

Six hundred dollars

No. 4300
PAOLO SCARAMPELLA
Brescia, 1847

A good, Italian make. Regular medium wide-grained spruce top. Back of very handsome curly maple, regular medium small figure. Original orange-red varnish. Beautiful tone, even, full and responsive.

Five hundred and seventy-five dollars



No. 7649
JOSEPH AND ANTONIO GAGLIANO
Naples, 1806
SEE PAGE 52



No. 5664
JOSEPH GAGLIANO
Naples, 1779

SEE PAGE 55

No. 3877
GRIFFITH HARRIS

Swansea, 1840

An English maker of merit. Medium-arched model. Handsome wood. Orange-red varnish. The top is of rather wide-grained spruce of even growth. Two-piece back showing small figure.

Five hundred and fifty dollars

No. 5286
JOAN CAROL KLOZ

Mittenwald, 1800

A very fine specimen in prime condition. Medium arching. Top of very fine-grained spruce. Two-piece back of small-figured curly maple. Well-cut original scroll. Light orange-brown varnish, the top slightly darkened. Rich, full tone.

Five hundred and fifty dollars

No. 6418
DIDIER NICOLAS

Mirecourt, 1796

Many excellent instruments were produced by this maker. Varying in quality, which was regulated by price, the model is usually alike, as is the care used in finish. Those made of specially selected materials are very desirable and possess resonant, free tone quality. This has fine, even-grained top, a one-piece faint-figured curly maple back, and good red-brown varnish.

Five hundred and fifty dollars

No. 6433
N. F. VUILLAUME

Paris, 1858

A fine Stradivarius model. One-piece top of medium wide-grained spruce. Two-piece, handsome-figured curly maple back. Very rich, dark red-brown varnish. The tone is elegant, broad and responsive.

Five hundred and fifty dollars

No. 6727
LEOPOLD WIDHALM
Nurnberg, 1768

A superb craftsman; his instruments invariably fine; built on the pattern of Stainer. Fine quality, medium-grained spruce used in the top, and a one-piece curly maple back showing small figure. Well covered with the original brown varnish. Free, pleasant tone quality.

Five hundred and fifty dollars

No. 3506
CLAUDE PIERRAY
Paris, 1714

Excellent instrument, built after Stradivari pattern. Top of medium wide-grained spruce. Back of plain slab-cut maple; the ribs of similar wood. Fine, deep red varnish. Rich, full tone, with ready response. A celebrated maker.

Five hundred dollars

No. 4338
SEBASTIAN KLOZ
Mittenwald, 1769

Two-piece maple back, showing slight figure. Medium fine-grained top. Original scroll. Light brown varnish, shaded. Pure, sweet tone quality.

Five hundred dollars

No. 4751
ATTRIBUTED TO
ANTONIO CASSINI
Modena, 1670

Fine, medium-arched pattern, Amati type. The top is of uneven grain, part fine, part wide. Two-piece maple back, cut slab. The varnish is of deep red-brown color. Beautiful, rich tone.

Five hundred dollars

No. 4859
GIUSEPPE SCARAMPELLA
Florence, 1875

An excellent maker. Built on medium-arched model, the top of irregular-grained spruce. Two-piece curly maple back, small figure. Good quality orange-colored varnish. Slightly under normal length. Very desirable tone.

Five hundred dollars

No. 5043

GIOVANNI VANDELLI

Modena, 1820

Flat model. Top of fine, even-grained spruce. The back is one piece of maple, showing a rather faint and indistinct flame. Golden-red varnish. A pure, responsive tone quality.

Five hundred dollars

No. 5210

JOSEPH RAUCH

Commotau, 1765

A fine-looking and well-built instrument. Medium arching. Pretty back of curly maple, two-piece; ribs of similar wood. Rich, red-brown varnish, dark on top, that on back shading into orange. Beautiful singing tone quality.

Five hundred dollars

No. 5295

GIACOMO RIVOLTA

Milan, 1825

A flat model, in prime condition. Even medium grained spruce top. Two-piece curly maple back showing irregular medium flame figure. The varnish is brown with slight reddish tint. Excellent tone quality, full and of good carrying power.

Five hundred dollars

No. 5364

JOANNES GEORGE STAUFFER

Vienna, 1829

One of the fine masters whose work has helped to make Vienna famous as one of the foremost seats of fine violin-making. This is an excellent specimen. Medium-grained spruce top. The back is two-piece, of rather plain maple. As so often found with this type, the varnish has taken on a dark tint of brown.

Five hundred dollars

No. 5424

JOSEPHUS FERDINANDUS LEIDOLFF

Vienna, 1765

Typical Vienna style, built on the medium, high-arched pattern which this maker utilized. Close-grained spruce top. Two-piece, wide-figured, curly maple back, with ribs matching. Golden-orange varnish. Beautiful singing tone.

Five hundred dollars

No. 5482

J. G. THIR

Vienna, 1783

Characteristic type, patterned after Stainer. Beautifully carved lion-head scroll. Two-piece back of handsome maple. Rich, chocolate-brown varnish. Free, responsive tone.

Five hundred dollars

No. 5742

LORENZO VENTEPANE

Naples, 1779

Medium-flat model. Fairly even wide-grained top. Two-piece back of small-figured curly maple. Good quality brown varnish. Excellent full tone.

Five hundred dollars

No. 6019

JOANNES UDALRICUS EBERLE

Prague, 1763

A handsome and well-built violin. Medium high-arching. Fine-grained top. Two-piece back of small-figured curly maple; the ribs of similar wood. Brown varnish. The tone is very pleasing, easy in response and with good carrying power.

Five hundred dollars

No. 6031

SACQUIN

Paris, 1848

Good flat model. Top in one piece, slightly irregular grain, broad at left and finer at right side. One-piece back of handsome curly maple

showing small figure. Exceptionally dark, lustrous, rich, brownish-red varnish.

Five hundred dollars

No. 6088
JACOBUS STAININGER
Passau, 1818

A very well-made, broad, medium-arched violin, design somewhat on Joseph Guarneri lines. Front of uneven-grained spruce. The back is in two pieces, of pretty small-figured curly maple. Orange-brown varnish. Excellent, even tone, responsive and of good quality.

Five hundred dollars

No. 6142
NICOLAS GAGLIANO
Naples, 1785 label

A remarkable copy by Dötsch, of Berlin, who has produced many remarkable replicas of famous violins, which are being sold by unscrupulous dealers as genuine, as "cheap and without even a sound-post patch." This one is true to every Gagliano characteristic. Handsome two-piece curly maple back. Rich, golden-brown varnish. Exceptionally fine, pure tone.

Five hundred dollars

No. 6166
M. W. DEARLOVE
Leeds, 1826

A well-made violin on slightly high-arched pattern. Beautiful small-figured curly maple two-piece back. The varnish is a rich gold-brown, the top slightly darker.

Five hundred dollars

No. 6236
ANTONIO POLLUSKA
Rome, 1735

Medium-flat arch. Top, fine-grained centre, wider toward edges. Two-piece back, showing faint horizontal figure. Good texture, reddish-brown varnish.

Five hundred dollars

No. 6282
ALFONSO DELLA CORTE
Naples, 1884

One of the good contemporary makers, whose violins possess remarkably fine, pure tonal quality. Fine-grained top. Two-piece maple back. Light-brown varnish.

Five hundred dollars

No. 6283
JOHANNES ANTONIUS MARCHI
Bologna, 1681

Old Italian high-arched violin. Top made up of several pieces. One-piece back, burl-grained, slab-cut. Light-brown varnish, the top more orange shade. Very sweet, responsive tone.

Five hundred dollars

No. 6289
RAFFAELE DI BLASIO
Naples, 1780

Excellent Italian work, patterned after Stradivari. The model is flat. Back in two pieces, of nicely figured curly maple, the ribs similar. Good quality brown varnish. Full, free tone.

Five hundred dollars

No. 6314
JOANNES MARIA VALENZANO
Rome, 1825 label

A nice Italian violin, Guarneri pattern, bearing label indicated, and of the type. Irregular-growth spruce top. Two-piece back showing regular figure. Medium brown varnish. Elegant tone, quite even and free.

Five hundred dollars

No. 6381
GIROLAMO TRUCO
Savona, 1825

Good workmanship, slightly-arched model. The top is of irregular-grained spruce. Two-piece back, cut half-slab, showing a strong, irregular fine figuring. Brownish-red varnish. Very pleasing tone, free and even.

Five hundred dollars

No. 6408
CLAUDE PIERRAY
Paris, 1714

As usual with this excellent maker, the model is medium-arched. The top is of spruce of fine selection. One-piece back, wild growth slab-cut maple. Light-brownish varnish. Sympathetic tone quality.

Five hundred dollars

No. 6632
ANTON JAIS
Mittenwald, 1787

Top of fine-grained spruce. One-piece back, rather plain. Built on medium high arched pattern. Original scroll. Brown varnish. Bright tone quality.

Five hundred dollars

No. 6643
GABRIEL DAVID BUCHSTETTER
Ratisbon, 1769

Medium, flat model. Very fine-grained top. Two-piece back, faintly-figured wood. Original neck and scroll. The original yellow-brown varnish has darkened with age.

Five hundred dollars

No. 6697
NICOLAS AUGUSTIN CHAPPUY
Paris, 1750

One of the better type violins he produced. This is a flat model, has a top of medium, fine-grained spruce. Two-piece maple back, showing medium figure. The varnish is of light brown shade. Good, full tone.

Five hundred dollars

No. 6717
JOSEPHUS RAUCH
Comotau, 1768

Medium, high-arched model. Two-piece plain maple back. Good, orange-brown varnish, the top darker. A very even, pleasing tone quality.

Five hundred dollars

No. 6864
LORENZO VENTEPANE
Naples, 1820

Excellent Italian workmanship, bearing label indicated. The model is well-developed, good pattern. Two-piece maple back showing pretty birds-eye figuring, with ribs of similar wood. Good quality, brownish-red varnish. Rich, even tone.

Five hundred dollars

No. 6893
ANDREAS CAROLUS LEEB
Vienna, 1794

As a master-maker, his work compares favorably with the other great Vienna contemporaries, the style of this one being close to the work of Geissenhof. Bears the original brand on the back, which is in one-piece, of well-figured curly maple; the ribs matching. The model is after Stradivari. Brownish-orange varnish. Excellent, full tone.

Five hundred dollars

No. 6903
GIOVANNI BATTISTA COSTA
Venice, 1768

A type of violin, which makes very favorable comparison with very expensive instruments, both tonally, and in point of workmanship, material, and handsome appearance. Pure Venetian character, patterned after the model of Sanctus Seraphin. It is in good condition, has handsome one-piece back and a lovely reddish varnish.

Five hundred dollars

No. 7016
ANTONIUS STEPHANUS POSCH
Vienna, 1749

Arching of the Stainer type. The top fine-grained at centre, widening toward edges. Two-piece curly maple back. Red-brown varnish. The tone is most pleasing, mellow and of easy response.

Five hundred dollars



No. 7202
CARLO ANTONIO TESTORE
Milan, 1745

SEE PAGE 55



No. 5488
MICHELE DECONET
Venice, 1758

. SEE PAGE 59

No. 7322

JOANNES GEORGIUS THIR

Vienna, 1778

A master, well-known for his fine instruments, usually built after the fashion of Jacobus Stainer. A very fine, one-piece top. Two-piece curly maple back, showing small figure; the ribs plainer. Well-covered with the original plum-brown, thick varnish. Sweet, penetrating tone.

Five hundred dollars

No. 4508

BENOIST FLEURY

Paris, 1753

One of the older French makers, whose work is often mistaken for Italian. High-arched model. Medium-grained spruce top. Pretty small-figured, curly maple two-piece back; ribs matching. Golden-brown varnish. Sweet tone.

Four hundred and seventy-five dollars

No. 4560

CARLO ANTONIO GALBUSERA

Milan, 1820

A fine, large pattern, built after the model of Joseph Guarnerius. The top of medium, straight-grained spruce. Handsome curly maple, one-piece back, the sides matching, but showing slightly fainter figure. Rich, thick, red-brown varnish. Elegant, broad, full tone.

Four hundred and seventy-five dollars

No. 6689

L. CHAROTTE

Paris, 1781

Typical French Stradivari copy, generous proportions. Top of medium, wide-grain. One-piece, curly maple back, nice faint figure. Orange-brown varnish. The tone is large and full.

Four hundred and seventy-five dollars

No. 3550

DIDIER NICOLAS

Mirecourt, 1800-1820

A fine specimen, the type much sought after by high-class professional players. The back is of handsome, curly maple. Deep plum-brown varnish. A tone at once large and full, yet perfectly responsive to light bowing.

Four hundred and fifty dollars

No. 5296

GIUSEPPE FIORINI

Bologna, 1853

A very talented maker, whose work meets with great favor. This is a flat model, with medium-grained, spruce top. Bird's-eye maple used in the two-piece back. Red-brown varnish.

Four hundred and fifty dollars

No. 5301

PETRUS ZIANNI

Bologna, 1752

A full proportioned, medium-arched violin. Two-piece back showing small, faint-figure. Yellow-brown varnish. Sweet, pure tone, with ample carrying power.

Four hundred and fifty dollars

No. 5737

LEOPOLD RENAUDIN

Mirecourt, 1791

Excellent French work. Maggini pattern, with double purfling. Handsome, one-piece back. Deep reddish-orange varnish. A fine instrument for high-class orchestra or ensemble.

Four hundred and fifty dollars

No. 6171

PIETRO LAURIA

Brescia, 1784

Strongly built, medium-arched model. One-piece back, small-figured curly maple. Amber varnish.

Four hundred and fifty dollars

No. 6368
FRANCISCUS MEDARD
Paris, 1718

Medium-arched model. Two-piece back, showing small, uneven figure. Rich, reddish-brown varnish.

Four hundred and fifty dollars

No. 6399
DIDIER NICOLAS
Mirecourt, about 1800-1820

One of his finer productions, signed and branded. In prime condition, his usual type, built on ample proportions. The one-piece back is cut from handsomely-figured curly maple. Dark brown varnish of good texture. Full, free tone.

Four hundred and fifty dollars

No. 6871
J. B. LOLIO
Valtezzo, 1753

Amati type, medium-arched. Pretty one-piece back. Excellent workmanship throughout. Nicely cut scroll. Reddish-brown varnish. Sweet, responsive tone quality.

Four hundred and fifty dollars

No. 7188
ANDREAS POSTACCHINI
Fermo, 1857

A fine-looking instrument, with a tone fully as pleasing. The pattern is after that of Guarnerius. Medium, fine-grained top. One-piece back of nicely figured curly maple. Soft, reddish varnish.

Four hundred and fifty dollars

No. 7417
MATHIAS NEUNER
Mittenwald, 1860

A fine type of good, old Tyrolian work. Stradivari pattern. One-piece back of small-figured, curly maple. Fine, red varnish. Full, even tone.

Four hundred and fifty dollars

No. 7196
CHEVRIER
Mirecourt, about 1830

One of the best producers of Mirecourt, whose work is beautifully finished. Top in one piece of medium-grained spruce. The back, in one piece, and the ribs and scroll are all cut from curly maple, showing medium figure. Yellow-brown varnish. Fine carrying tone.

Four hundred and fifty dollars

No. 7310
FRANCOIS NICOLAS FOURRIER
Paris, 1797

One of the best makers of France, not to be confused with Didier Nicolas of Mirecourt; he made many instruments for the Royal School of Music, was appointed maker to the Emperor in 1804, and made all the string instruments used in the private orchestra of Napoleon I. His close adherence to the style of the Cremona makers, his careful choice of wood, make violins produced by him highly desirable. This has a handsome, broad-figured, one-piece back. Deep red-brown varnish. Elegant, impressive tone quality.

Four hundred and fifty dollars

No. 7323
SCHOOL OF
FRANCISCUS GEISSENHOF
Dated 1807

A violin closely resembling the work of the great master, and of the period. Flat model. The wood in the top is very fine grained, widening slightly toward edges. Two-piece back of even, medium, small-figured curly maple. Varnish of brownish color. Excellent, free tone.

Four hundred and fifty dollars

No. 7342
AEGIDIUS KLOZ
Mittenwald, 1779

Fine Tyrolian work, medium-arched model. Fine-grained top. Two-piece back, showing faint, narrow figure, the sides matching. Varnish of light brown color. Nice medium size, a shade under normal in measurements.

Four hundred and fifty dollars

No. 3112
LEOPOLD WIDHALM
Nurnberg, 1780

A fine, large pattern covered with the original thick reddish varnish. The model, as usual, of medium arching. Two-piece curly maple back. Brilliant tone of good quality.

Four hundred and twenty-five dollars

No. 6027
D. NICOLAS
Mirecourt, 1800-1820

A very fine specimen with figured, fine-grained top. One-piece back, showing very small curly figure; the ribs of slightly stronger figure. Light fawn-brown varnish.

Four hundred and twenty-five dollars

No. 6633
JOHANN MICHAEL WILLER
Prague, 1789

Arched model. Fine-grained spruce top. One-piece back, uneven curly figure. Brown-orange varnish. Rich, even tone.

Four hundred and twenty-five dollars

No. 6919
A. C. LEEB
Vienna, 1801

A very fine example. The model is the typical medium-arched form followed by these makers. Two-piece back showing slight figure. Brownish-red varnish.

Four hundred and twenty-five dollars

No. 3730
JOANNES UDALRICUS EBERLE
Prague, 1740

Excellent type. Top, fine-grained spruce. One-piece back of very handsome curly maple; ribs plainer. Golden-red varnish. Big tone, of good quality.

Four hundred dollars

No. 4160
JEAN BAPTISTE JEAN-GERARD
Troyes, 1808

Branded on upper back with maker's name. Fine-grained top. Two-piece back, rather plain maple. Original yellow varnish, shading into very dark. Good, full tone.

Four hundred dollars

No. 4401
BERNARDEL
Paris, 1861

A well-made French violin, built on the model of Maggini, and of large proportions. Medium-grained spruce top. Handsome, curly maple back with the characteristic inlaid purfled design in style of Maggini. Fine, red varnish. Elegant, large tone.

Four hundred dollars

No. 4597
C. H. WILHELM ROSCHER
Bremen, 1870

Broad, flat pattern. Fine, spruce top. Two-piece back, broad-figured curly maple. Golden-brown varnish. Rich, full tone.

Four hundred dollars

No. 4818
MATTHIAS THIR
Vienna, 1777

Very fine. Top of straight-grained, fine spruce. The back is in one piece of rather plain wood. Characteristic brown varnish.

Four hundred dollars

No. 4871
GEORGE CRASKE
London, 1870

Good, broad, flat model. Top of broad-grained spruce. Two-piece, irregular-flamed maple, strong figure. Yellowish-brown varnish. Strong, robust tone.

Four hundred dollars

No. 4883

GEORGE ADAM KRAUSCH

Vienna, 1808

Good, flat model. Fine, even-grained top. Two-piece, curly maple back. Golden-brown varnish. Sweet tone.

Four hundred dollars

No. 4911

GEORGE KLOZ

Mittenwald, 1721

Flat pattern. Top of very fine-grained spruce. Two-piece back of plain maple. Medium, dark brown varnish. Excellent tone.

Four hundred dollars

No. 4920

ANDREAS KEMPTER

Dillingen, 1759

Medium, high-arched model. Irregular, fine-grained spruce top. Two-piece back of irregular, smallish-flamed maple. Light, golden-brown varnish.

Four hundred dollars

No. 7426

SEBASTIEN VUILLAUME

Paris, 1868

An excellent copy of Stradivarius. One-piece top, of very fine grained spruce. One-piece back, small-figured, curly maple. Orange-brown varnish. Robust tone quality.

Four hundred dollars

No. 5026

ALDRIC

Paris, 1820

Fine, French type, flat pattern. Top of regular, medium-grained spruce. One-piece back of prominent, horizontal-flamed maple. Golden-brown varnish.

Four hundred dollars

No. 5076

LUIGI BAJONI

Milan, 1870

A fine, flat pattern and in prime condition. Medium to fine-grain top. Two-piece, curly maple back showing faint figure. Plain orange-brown varnish. Very free, ringing tone, even and of good quality.

Four hundred dollars

No. 5081

RODOLFO FREDI

Rome, 1903

A good example of the work of one of our best contemporary Italian makers. One-piece back of flamed-maple; the ribs matching. Good, flat pattern. Orange varnish, excellent, full and responsive tone.

Four hundred dollars

No. 5147

ALFONSO DELLA CORTE

Naples, 1870

Good, flat pattern, well worked edge grooving. Medium-grained top. Handsome, two-piece, curly maple back. Rich, red varnish. Resonant tone, very free in response.

Four hundred dollars

No. 5289

FRANZ SCHONGER

Erfurt, 1760

Good, old German work, high arching. Top is of regular, medium-grained spruce. Two-piece, curly maple back, showing regular flame. Light brown varnish. Sweet singing tone.

Four hundred dollars

No. 5363

MICHAEL PLATNER

Rome, 1747

A rather high-arched pattern. The top is of broad-grained spruce. Two-piece back of faint-figured curly maple. Golden-brown varnish. Sweet, very responsive tone.

Four hundred dollars



No. 6654
FRANCOIS PIQUE
Paris, 1800

SEE PAGE 60



No. 6718
JOSEPHUS CONTRERAS
Granada, 1730

SEE PAGE 60

No. 5651
SALOMON
Paris, 1750

Excellent French maker. Top of spruce, fine to medium-grained. Two-piece back showing small, regular, curly figure. Golden-brown varnish.

Four hundred dollars

No. 5685
JOHANN HAMMIG & SOEHNE
Neukirchen, 1818

Guarnerius style. Top of irregular-grained spruce. Two-piece back of curly maple, showing medium figure. Reddish-orange varnish.

Four hundred dollars

No. 5791
HENDRICK WILLEMS
Ghent, 1728

A fine, well-preserved specimen; handsome wood and excellent workmanship. The two-piece back has pretty, curly maple figure. Top, fine at centre, medium at edges. Good quality golden-orange varnish. Clear, free tone, of excellent quality.

Four hundred dollars

No. 6018
GAGLIANO SCHOOL
about 1859

Labelled Raffaele and Antonio Gagliano, and of the type produced by descendents of the Gagliano family. Medium-grained spruce top. Two-piece maple back, slab-cut. Original amber varnish. Good, full tone.

Four hundred dollars

No. 6039
SALOMON
Paris, 1748

Medium high-arched model. Top of irregular-grained spruce. Two-piece back, medium, somewhat irregular flame. Light orange varnish.

Four hundred dollars

No. 6090
SEBASTIAN DALLINGER
Vienna, 1807

Fine broad, flat model. Top, wide-grain. One-piece back of small-figured curly maple. Thick, red-brown varnish.

Four hundred dollars

No. 6145
JOANNES KEFFER
Goysern, 1794

Fine broad, flat model. Top, wide-grain. spruce top. One-piece back of plain maple; ribs similar wood. Golden-brown varnish. Excellent, free tone quality.

Four hundred dollars

No. 6170
ITALIAN WORK
in Gagliano style

Flat model. Wide, wavy-grained, spruce top. One-piece back of small, irregular-figured, curly maple. Yellow-brown varnish. Well-balanced, even tone, of very pleasing quality.

Four hundred dollars

No. 6183
NICOLAS GUSETTO
Cremona, 1786

The pattern is good, the arching medium. One-piece, slab-cut back; the ribs similar, showing traces of painted graining. The scroll of plain wood. The varnish is a thick texture, reddish color. Excellent tone, even and full, and free in response.

Four hundred dollars

No. 6318
LORENZO VENTEPANE
Naples, 1845

A well-built, medium-arched instrument. Fine-grained top. Two-piece back showing attractive figure across. Red-brown varnish. A strong, virile tone.

Four hundred dollars

No. 6319
GEORGE N. KOLLMER
Crawinkel, 1820

Medium, flat-arching. Fine-grained top in prime condition. Two-piece back of uneven-figured maple. Brown varnish. Large tone.

Four hundred dollars

No. 6321
GEORGE KLOZ
Mittenwald, 1729

Amati model. Top of medium, fine grain. Two-piece back showing small figure. Light brown varnish. Sweet, brilliant tone.

Four hundred dollars

No. 6366
MATTHIAS I. BRANDSTETTER
Vienna, 1818

Medium-arched model. Slightly uneven-grained top. Two-piece back of medium-figure, curly maple. Deep red varnish.

Four hundred dollars

No. 6369
F. BRETON
Paris, 1826

Excellent instruments have made this maker famous. A Stradivarius model. Fine-grained top. One-piece back of curly maple showing faint, small figure. Golden-brown varnish. Fine, large tone. A name much used by copyists.

Four hundred dollars

No. 6379
EMILIO CELANI
Ascoli, 1826

Flat model. Top of medium-grained spruce. Two-piece back of wood, showing a very pretty cloudy figure. Red-brown varnish, the top a deeper shade.

Four hundred dollars

No. 6398
DIDIER NICOLAS
Mirecourt, about 1800-1820

Large pattern, medium-arching. Medium-grained top. One-piece back with an even, medium flame. Red-brown varnish. Big tone.

Four hundred dollars

No. 6413
N. A. CHAPPUY
Paris, about 1760

Typical specimen, medium-arched model. Two-piece maple back showing small figure. Golden-brown varnish. Full, responsive tone.

Four hundred dollars

No. 6439
ANTONIUS BACHMANN
Berlin, 1791

Elegant, flat-arched model. Fine-grained spruce top. Two-piece back showing small figure. Plentiful covering of rich, reddish varnish. Full, carrying tone.

Four hundred dollars

No. 6544
ANTONIO CAPO
Cremona, 1791

A good example of the later Cremona school. Medium, flat-arched model. One-piece back showing trace of bird's-eye figure. Good quality light brown varnish. The tone is excellent, even, free in response and of pleasing quality.

Four hundred dollars

No. 6638
C. N. SAWICKI
Vienna, 1823

Stradivarius pattern. The back is in one piece, of bird's-eye maple. Rich, red varnish. This violin is of good, German make, bearing label as indicated.

Four hundred dollars

No. 6768
JOHN JOHNSON
London, 1758

Individuality makes Johnson's work interesting. A model somewhat like Stainer's. Excellent wood, this specimen has a pretty, one-piece back. He used good-quality varnish, chestnut-brown, on this violin. The tonal quality is pleasing.

Four hundred dollars

No. 6818
CARL LUDWIG BACHMANN
Berlin, 1797

Flat model. Regular, medium-grained top. Two-piece back of even, regular-figured, curly maple. Brown varnish.

Four hundred dollars

No. 6885
ANTON JAIS
Mittenwald, 1805

Medium-arched model. Top of medium-grained spruce. Two-piece back, light figure. Dark brown varnish.

Four hundred dollars

No. 6890
MATTHIAS THIR
Vienna, 1805

Medium-high model. Straight-grained top. One-piece back of rather plain maple. Light brown varnish.

Four hundred dollars

No. 6961
GIUSEPPE BERTONI
Florence, 1898

Amati type, medium, high-arched model. Top, even medium-grain, slightly narrower toward edges. Two-piece back of even-figured, curly maple. Reddish-brown varnish. Full, free tone.

Four hundred dollars

No. 7063
JOSEF ANTONI FINOLI
Milan, 1750

Flat model. Front of later origin than the two-piece back, which is cut from strong-figured root stock. Warm-brown varnish. Rich, singing tone.

Four hundred dollars

No. 7065
BARTHALOMEUS KARNER
Mittenwald, 1784

Amati model. Nice, two-piece back of small-figured, curly maple. Golden-brown varnish.

Four hundred dollars

No. 7109
FERDINANDUS AUG. HOMOLKA
Prague, 1846

Fine, flat model. Broad-grained top. Two-piece back of wide-figured, flamed maple. Dark, red-brown varnish. Free, full tone.

Four hundred dollars

No. 7144
C. CHEVRIER
Paris, about 1850

Exceptionally fine workmanship and wood. One-piece top, medium grain at left, fine on right side. Handsome one-piece back of small-figured curly maple, the ribs matching. Orange-yellow varnish. Large, free tone.

Four hundred dollars

No. 7246
GEORGE CRASKE
London, about 1870

Well-built Guarnerius copy, bearing label of Hill of London, by whom his remaining instruments were purchased, after his death in 1888. Top of medium-grained spruce. One-piece back of medium, faint-figured curly maple. Ribs of much stronger, smaller figure. Reddish-brown varnish. Full, rich tone.

Four hundred dollars

No. 7328

JOHANN MICHAEL WILLER

Prague, 1814

A lovely specimen, original in all parts. Hand-some wood, two-piece curly maple back; ribs similar. The scroll is original, of plainer wood. Original reddish varnish. Excellent tone, of excellent quality.

Four hundred dollars

No. 7395

RAFFAELE FIORINI

Bologna, 1860

A well-built violin, medium-flat in arching and broad pattern. Medium, straight-grained spruce top. Back is in one piece of maple showing faint figure. Varnish of good texture, orange in color. A warm, free tone, with excellent carrying power.

Four hundred dollars

No. 7592

WILLIAM AND CHARLES VOLLER

London, 1917

Artistic reproductions of the old masters has brought deserved fame to these fine workmen. A Stradivari model. Two-piece back. Orange-brown varnish. Elegant, free tone quality.

Four hundred dollars

No. 6547

JOSEPH GRIENBERGER

Linz, 1826

Flat model. Broad-grained top. One-piece curly maple back, broad flamy figure. Golden-yellow varnish. Full tone, even and rich.

Three hundred and eighty-five dollars

No. 3530

MARCUS STAINER

Kufstein, 1659

Beautiful workmanship. Style similar to the model of the great Jacobus Stainer. Beautifully cut lion-head scroll with leaf pattern down back. Rich, red-brown varnish. Sweet, mellow tone.

Three hundred and seventy-five dollars

No. 4565

AUGUSTINUS DE PLANIS

Genoa, 1755

Fine, even-grained spruce top. Two-piece back, cut half-slab. Dark-brown shaded varnish. Sweet, mellow tone, free and even.

Three hundred and seventy-five dollars

No. 4887

SEBASTIAN RAUCH

Breslau, 1797

Good, flat model. Prime, even-grained top. The back is in one piece of rather indistinct flame. Dark-brown varnish.

Three hundred and seventy-five dollars

No. 4929

MATTHIAS THIR

Vienna, 1785

Excellent, flat model. Fine, rather indistinct grained top. Two-piece back, showing medium flame. Orange varnish.

Three hundred and seventy-five dollars

No. 5346

JOHANN BAPTIST HAVELKA

Linz, 1759

Medium-arched model. Fine, even-grained spruce top. Two-piece back of faintly-marked maple. Dark brownish-red varnish. The tone is sweet and responsive.

Three hundred and seventy-five dollars

No. 5576

HENRI THOUVENEL

Mirecourt, about 1855

A very fine workman, and this, a good Strad model. One-piece, uneven-grained top. One-piece back, medium-wide figure. Orange varnish.

Three hundred and seventy-five dollars



No. 7579
JEAN BAPTISTE VUILLAUME
Paris, 1871

SEE PAGE 63



No. 7036
VINCENZO PANORMO
Paris, 1790

SEE PAGE 64

No. 5611

GEORG ADAM KRAUSCH

Vienna, 1814

A well-built, high model. Top of wide-grained spruce. Two-piece curly maple back, medium figure; the ribs of similar wood. The varnish is of dark brown shade. Mellow, even tone of lovely quality.

Three hundred and seventy-five dollars

No. 6406

DIDIER NICOLAS

Mirecourt, about 1800-1820

Large, flat pattern. Irregular-grained top. One-piece back of medium, regular figure. Dark red varnish.

Three hundred and seventy-five dollars

No. 7398

ROMEO ANTONIAZZI

Cremona, 1909

An excellent type of modern craftsmanship. Fine, broad model, medium-arched. One-piece back, showing medium-flame figure, ribs matching. Golden orange-red varnish. Fine, responsive tone, rich quality.

Three hundred and seventy-five dollars

No. 4895

FRANZ WORLE

Mittenwald, about 1750

Fine, flat pattern. Very fine-grained spruce top. One-piece back of irregular-flamed maple. Reddish-brown varnish.

Three hundred and sixty dollars

No. 5290

MATTHIAS HORNSTEINER

Mittenwald, 1781

Flat pattern. Regular medium-grained spruce top. Two-piece back of regular-figured curly maple. Light brown varnish.

Three hundred and sixty dollars

No. 6634

SEBASTIAN WUZELHOFFER

Brun, 1784

All original; a flat-modeled violin, narrow pattern, with rich, red-brown varnish, shading into very dark plum. Nicely figured, two-piece back. Original, boldly cut scroll. Mellow, sweet tone.

Three hundred and fifty-five dollars

No. 4238

ANDREAS JAIS

Mittenwald, about 1740

Top of very fine, even-grained spruce. Two-piece back of small-figured wood. Fine, original, rich red-brown varnish.

Three hundred and fifty dollars

No. 4455

JOSEPH DALL'AGLIO

Mantua, 1823

A well-made Italian violin, labelled as indicated, and of the period. Two-piece curly maple back. Pale reddish-amber varnish. Sweet, even tone.

Three hundred and fifty dollars

No. 4462

LORENZO VENTEPANE

Naples, 1843

Good, flat model. Broad-grained top. Curly maple back in two parts. Light reddish varnish. Excellent tone.

Three hundred and fifty dollars

No. 4569

JACOPO BRANDINI

Pisa, 1800

Wide, even-grained spruce top. One-piece back of medium-figured curly maple. Deep golden-brown varnish.

Three hundred and fifty dollars

No. 4619
A. F. MAYR
Salzburg, 1745

Medium-high arching. Two-piece curly maple back. Red varnish.

Three hundred and fifty dollars

No. 4753
THOMAS RAUCH
Breslau, 1735

Medium-grained top. Back of flamed maple, in one piece. Beautiful red-gold varnish.

Three hundred and fifty dollars

No. 4896
J. F. LEIDOLFF
Vienna, 1778

Flat model. Very fine-grained spruce top. One-piece back of irregular-flamed maple. Golden yellow-brown varnish.

Three hundred and fifty dollars

No. 5017
J. A. KAMBL
Munich, 1765

Medium-high arching. Wide-grained top. One-piece back, small, faint curly figure. Rich nut-brown varnish.

Three hundred and fifty dollars

No. 5027
ALDRIC
Paris, 1813

Broad, flat pattern. Wide-grained spruce top. One-piece back of faint, irregular-flamed maple. Orange-brown varnish.

Three hundred and fifty dollars

No. 7605
GEORGE GEMUNDER
Astoria, 1885

In his usual excellent style. Stradivarius model. Two-piece back, medium figure. Light reddish varnish. Rich, full tone.

Three hundred and fifty dollars

No. 5116
JOSEPH RIEGER
Mittenwald, 1824

Good, flat pattern. Two-piece back. Red-brown varnish. Free-flowing tone quality.

Three hundred and fifty dollars

No. 5128
MATTHIAS JOANNES KOLDITZ
Munich, 1758

A rich, sweet-toned violin; medium-arched model. One-piece maple back. Reddish-orange varnish.

Three hundred and fifty dollars

No. 5142
ENRICUS CERUTI
Cremona, 1880

A fine, modern Italian instrument, well played in. Two-piece maple back, irregular flamy figure. Red varnish. Round, full tone.

Three hundred and fifty dollars

No. 5285
GIUSEPPE MARCONCINI
Florence, 1880

Good, flat model. Even-grained spruce top. Two-piece, curly maple back, medium-figure. Light red varnish.

Three hundred and fifty dollars

No. 5318
JACOBUS STAININGER
Aschaffenburg, 1791

Medium, high-arched model. Two-piece back of medium, regular-flamed curly maple. Brownish-red varnish.

Three hundred and fifty dollars

No. 5335
P. A. BELLONE
Milan, 1698

High-arched model. Irregular-grained spruce top. Two-piece curly maple back. Amber-brown varnish.

Three hundred and fifty dollars

No. 5344

MATTHIAS THIR

Vienna, 1771

Slightly-arched model. Medium-grained top. Two-piece, curly maple, medium regular-flamed back. Dark, gold-brown varnish.

Three hundred and fifty dollars

No. 5351

JOANNES GEORGIUS HELMER

Prague, 1750

Fine work, after Stainer pattern. Two-piece back of small-figured maple. Dark chestnut-brown varnish. Excellent tone.

Three hundred and fifty dollars

No. 5355

ITALIAN WORK

about 1890

Fine, flat model. Two-piece, curly maple back. Light brown varnish.

Three hundred and fifty dollars

No. 5437

D. NICOLAS

Mirecourt

Flat, Stradivari model. Top fine-grain centre, wider toward edges. One-piece maple back. Dull, red-brown varnish. Big tone.

Three hundred and fifty dollars

No. 5769

VINCENZO POSTIGLIONE

Naples, 1868

Modern, Italian work of good character. Handsome, flamed-maple, one-piece back. Rich red varnish. A very attractive violin, possessing a large tone of rich quality.

Three hundred and fifty dollars

No. 6094

JOHANNES RIEGER

Mittenwald, 1772

Very fine-grained top. Two-piece back of small-figured maple. Brown varnish, the top centre reddish.

Three hundred and fifty dollars

No. 6102

GERARD J. DELEPLANQUE

Paris, 1785

Broad, flat model. Wide-grained top. Two-piece maple back, faint figure. Light brown varnish. Full resonant tone.

Three hundred and fifty dollars

No. 6118

JOSEPH KLOZ

Mittenwald, 1807

A fine, old instrument. Medium, fine-grained spruce top. Two-piece maple back of plain wood. Dull brown varnish. Excellent responsive tone.

Three hundred and fifty dollars

No. 6147

GEORGE GEMUNDER

Astoria, 1887

A typical example of this excellent maker's work. Guarnerius pattern. Handsome curly maple, two-piece back. Red varnish.

Three hundred and fifty dollars

No. 6148

FRANZ KNITL

Freysing, 1784

Good Tyrolian type of work. Medium arch. Two-piece back, faint figure. Dark brown varnish. Smooth-flowing tone.

Three hundred and fifty dollars

No. 6186

CARLO ANTONIO TESTORE

label, dated 1746

Thus labelled, and of Italian origin. Flat model. Attractive, curly-maple, two-piece back. Rich red-brown varnish. Fine carrying tone of pleasing quality.

Three hundred and fifty dollars

No. 6273
JOSEPH BASSOT
Paris, 1801

Good, flat model. Very fine-grained top. Two-piece maple with large, flame-figure, with bird's-eye marks. Yellow-brown varnish.

Three hundred and fifty dollars

No. 6279
PHILIPPUS BRANDILIONI
Brescia, 1789

Arched model. Two-piece back, rather plain wood. Light orange-brown varnish. Sweet, parlor tone.

Three hundred and fifty dollars

No. 6280
JOSEPH BRAUNER
Vienna, 1758

Medium, flat model. Fine, even-grained top. Two-piece, curly maple back, showing small figure. Red-brown varnish. Even tone.

Three hundred and fifty dollars

No. 6331
BARTHOLOMEUS KARNER
Mittenwald, 1732

Top of fine-grained spruce. Two-piece back of bird's-eye maple. Red-brown varnish.

Three hundred and fifty dollars

No. 6373
REMY
Paris, 1810

Fine, Joseph Guarnerius model. Even-grained top. One-piece back of small-figured, curly maple. Thick, crinkly, red-brown oil varnish.

Three hundred and fifty dollars

No. 6450
JOHANN ULRICH FISCHER
Landshut, 1726

A very nice Stainer pattern. One-piece back, of faintly-marked, curly maple. Rich brown varnish. Sweet, responsive tone.

Three hundred and fifty dollars

No. 6604
SOQUET
Paris, 1778

A medium-arched model. Top of straight-grained spruce. The back is in two pieces, unmatched, showing a faint figure. The ribs are of stronger figure than the back. Yellow-red varnish. Strong, free tone.

Three hundred and fifty dollars

No. 6605
F. BRETON
Mirecourt, about 1816

A very fresh specimen of the best type of work of this talented maker. Stradivarius model. Wide-grained top. One-piece back showing medium-flame figure. Golden-brown varnish. Excellent, full tone.

Three hundred and fifty dollars

No. 6650
J. C. FICKER
Neukirchen, 1751

Unusually fine example. Very fine, even-grained top. Two-piece back of quarter-cut maple. Dark red varnish.

Three hundred and fifty dollars

No. 6888
J. B. DVORAK
Prague, 1876

Patterned after Stradivarius and well constructed. One-piece top. Two-piece back of rather broad-grained, curly maple. Brownish-red varnish. Good, free tone.

Three hundred and fifty dollars

No. 6920
JOANNES GEORGIUS THIR
Vienna, 1773

A good specimen, original in all parts, built on his usual medium-high model. Two-piece, curly maple back. Red-brown varnish. Excellent tone.

Three hundred and fifty dollars



No. 7287
PIETRO ANTONIO LANDOLFI
Milan, 1780

SEE PAGE 64



No. 6021
JOSEPH ROCCA
Genoa, 1855

SEE PAGE 67

No. 6973
MEINRADUS FRANK
Linz, 1817

His characteristic high-arched model. One-piece back of slab-cut maple. Dark brown varnish. Fine, pure tone.

Three hundred and fifty dollars

No. 6990
JOANNES GUILLAMI
Barcelona, 1750

Fine Spanish work, quite like the contemporary Italian in character. Flat-arched. Two-piece back. Reddish-brown varnish of fine quality.

Three hundred and fifty dollars

No. 7044
VUILLAUME
Paris, about 1870

Many fine instruments were produced by apprentices who worked under the supervision of this great master. This is a Stradivari copy. One-piece back. Reddish varnish. Full, resonant tone.

Three hundred and fifty dollars

No. 7056
GIUSEPPE MORELLI
Venice, 1879

A fine-toned, high-arched violin. One-piece curly maple back. Yellow-brown varnish.

Three hundred and fifty dollars

No. 7116
MARTIN HORNSTEINER
Mittenwald, 1785

A medium, high-arched model. Two-piece maple back, faint figure. Nut-brown varnish, the back, lighter. Fine, even tone.

Three hundred and fifty dollars

No. 7327
SEBASTIAN DALINGER
Vienna, 1784

A lovely, original specimen. The varnish has darkened, and is of plum-brown shade. Two-piece maple back, faint figure. Rich, even tone quality.

Three hundred and fifty dollars

No. 7332
FERDINAND JOSEPH HOMOLKA
Kuttenberg, 1857

Flat pattern, after Joseph Guarnerius. Two-piece back, small curly figure. Rich, thick, chestnut-brown varnish. Pleasing, even tone.

Three hundred and fifty dollars

No. 7573
ANTON FISCHER
Vienna, 1869

Excellent in workmanship, well designed on Stradivarius pattern, with a handsome, two-piece curly maple back, rich cherry-red varnish. This is a most attractive violin. Fine, big tone, of pleasant, smooth quality.

Three hundred and fifty dollars

No. 4827
JOH. BAP. SCHWEITZER
Pestini, 1806

Medium, high arching. Two-piece, faintly marked curly maple back. Golden-brown varnish. An excellent instrument, possessing very desirable tonal qualities.

Three hundred and twenty-five dollars

No. 5333
J. C. LEIDOLFF
Vienna, 1740

Fine maker. Excellent model, slightly arched. Two-piece back of small-figured curly maple. Wide-grained top. Brown varnish.

Three hundred and twenty-five dollars

No. 6362

JOHANN CHRISTIAN SCHUSTER

Prague, 1790

Medium, high model. Even, straight-grained spruce top. Two-piece, broad, even-figured curly maple back. Brownish-red varnish.

Three hundred and twenty-five dollars

No. 6733

VINCENZO DARIA

Naples, 1890

Good Italian work, medium-arched model. The top is of fine-grained spruce; one-piece back showing indistinct, broad figure. Deep reddish varnish. Very fine tone quality.

Three hundred and twenty-five dollars

No. 3584

C. F. HUNGER

Borstendorf, 1758

A flat-modelled violin, small pattern. Fine-grained top. One-piece curly maple back. Dark brown varnish.

Three hundred dollars

No. 4460

ROBERT DUNCAN

Aberdeen, 1742

Excellent Scottish maker. Fine, even-grained top. Beautiful curly maple two-piece back. Rich reddish varnish.

Three hundred dollars

No. 4514

OLD ITALIAN

Labelled Comuni, Placentia, 1820

Good, one-piece back, of maple cut slab. Reddish oil varnish.

Three hundred dollars

No. 4517

JOSEPH BENEDICT GEDLER

Fussen, 1811

Even, fine-grained top. Two-piece, small-figured curly maple back. Golden-brown varnish.

Three hundred dollars

No. 4734

J. C. FICKER

Neukirchen, about 1800

Branded J. C. F.

Very fine-grained top. One-piece back. Red-brown varnish.

Three hundred dollars

No. 4759

DAVID TECCHLER

Rome, 1703 (Label)

Good Tyrolian type, produced about 1800. Fine-grained top. One-piece back. Golden-brown varnish.

Three hundred dollars

No. 4930

GEORGE TIEFENBRUNNER

Munich, about 1850

Flat model. One-piece back of maple, showing small, distinct figure. Light orange varnish.

Three hundred dollars

No. 5291

ANNIBALE FAGNOLA

Turin, 1920

Excellent Italian master. Top of medium-grained spruce. Two-piece curly maple back. Orange varnish. A free, ringing tone.

Three hundred dollars

No. 5342

JOHANN GOTTFRIED HAMM

Neukirchen, 1800

A very careful workman, who produced many excellent violins, usually on Stainer model. Two-piece curly maple back. Very dark varnish.

Three hundred dollars

No. 5574

JOANNES GAGLIANO

Naples, 1790

Italian work, of the Neapolitan school. Flat model. Broad-grained top. Two-piece curly maple back. Dark red-brown varnish. Rich, full tone.

Three hundred dollars

No. 6007
J. C. FICKER
Neukirchen, about 1800

The third of like name, his workmanship is excellent; this violin similar to good Tyrolian. Two-piece back of rather plain maple. Red-brown varnish. Fine, responsive tone.

Three hundred dollars

No. 6113
OLD MIRECOURT
About 1820

Typical Mirecourt work; slight-arched model. One-piece back of pretty curly maple, small figure. Rich wine-red varnish. Large tone.

Three hundred dollars

No. 6144
MATTHIAS NEUNER
Mittenwald, 1808

A fine, even-toned violin, built on model of medium arching. Two-piece back of curly maple. Orange varnish.

Three hundred dollars

No. 6146
LUIGI PIERONI
Gubbio, 1738

An early Italian type, the model rather high in arching, which, while not productive of tonal quantity, results in a pure, sweet quality, well suited for parlor and home playing. Two-piece maple back, faint, small figure. Light golden-brown varnish.

Three hundred dollars

No. 6169
NICHOLAS DIEHL
Darmstadt, 1840

This is a fine, broad-modeled violin. It has a one-piece back of attractive-figured curly maple. Rich orange-red varnish. Broad, noble tone.

Three hundred dollars

No. 6173
ST. PAUL
Paris, 1746

Patterned after the model of Joseph Guarnerius, this is a very desirable instrument. Good wood selection throughout; one-piece light-figured maple back. Orange varnish.

Three hundred dollars

No. 6174
MAXIMILIAN ZACHER
Breslau, 1728

Fine, medium-arched pattern. The back is of broad-figured curly maple, two-piece. Dark brown varnish. Excellent, free tone.

Three hundred dollars

No. 6195
JACOBUS MASGONTIER
Saragossa, 1806

A good Stradivari model. The top is of fine-grained spruce. One-piece maple back. Reddish brown varnish. This violin has a full, strong tone of excellent quality.

Three hundred dollars

No. 6224
ALBERT KRELL
Cincinnati, 1859

This conscientious, gifted maker, produced many exceptional violins, this being a characteristic example of his best type. Flat model. Wide-grained, two-piece curly maple back. Light reddish varnish. The tone is very free, adapted well for good orchestral or solo work.

Three hundred dollars

No. 6327
MARTIN HORNSTEINER
Mittenwald, 1789

One of the typical Tyrolian productions, patterned after Maggini model, with double line of purfling. The one-piece back is of oddly figured wood. Deep brown varnish. Responsive, even tone.

Three hundred dollars

No. 6340

THOMAS RAUCH

Breslau, 1737

A good example of old German work. The model is high. One-piece back, strongly figured. Dark brown varnish. The tone is responsive, even and mellow.

Three hundred dollars

No. 6380

JOSEPH KLOZ

Mittenwald, 1806

Good, flat pattern. One-piece, medium-figured curly maple back. Golden-brown varnish.

Three hundred dollars

No. 6463

POIROT

Mirecourt, about 1820

Well made, typical. One-piece back of quarter-cut maple, showing regular figure. Orange varnish. Excellent, full tone.

Three hundred dollars

No. 6523

MATHIAS JOANNES KOLDITZ

Munich, 1797

Model of medium high-arching. Two-piece maple back. Good quality, medium-brown varnish. Slightly under full size.

Three hundred dollars

No. 6665

FRIEDRICH SOLMANN

Augsburg, 1808

Good Stradivari pattern. Regular medium wide-grained top. Two-piece, curly maple back. Red-brown varnish. Full, round tone.

Three hundred dollars

No. 6766

JOHANN GEORG JAEGER

Neukirchen, 1780

Good Saxon work. One-piece, small-figured, curly maple back. Shaded red-brown to orange varnish. Excellent tone.

Three hundred dollars

No. 6778

GEORGIUS WORNLE

Mittenwald, 1765

Fine Tyrolian copy of Amati. Two-piece, small-curl maple back. Dark brown varnish. Pleasing, even tone.

Three hundred dollars

No. 6798

JOANNES JAIS

Mittenwald, 1779

Typical Tyrolian style, with thick, red, blistered varnish characteristic of many of the old oil varnishes. Curly maple, one-piece back.

Three hundred dollars

No. 6805

P. BOOM

Brussels, 1776

Medium, high-arched model. Two-piece back, showing small, uneven figure. Reddish-brown varnish. Clear, responsive tone.

Three hundred dollars

No. 6858

AUBERT

Troyes, 1764

Stradivarius type, flat pattern. One-piece, curly maple back, small figure. Pale yellow varnish. Slightly over normal size.

Three hundred dollars

No. 6931

JOANNES JAIS

Bozen, Tyrol, 1780

Well-built, arched model. One-piece back of bird's-eye maple, the ribs of similar wood. Light brown varnish. Beautiful singing tone.

Three hundred dollars

No. 6976

MICHAEL ACHNER

Wallgau, 1763

Good, medium-arched model. Two-piece, curly maple back. Dark red-brown varnish. Slightly under normal size.

Three hundred dollars



No. 7353
THE PETHERICK "GUARNERIUS"
English, about 1820

SEE PAGE 71



No. 7600
BERNARDUS CALCANIUS
Genoa, 1743

SEE PAGE 72

No. 7091
JOSEPH DALLAGLIO
Mantua, 1804

Two-piece curly maple back. Light brown varnish. Excellent condition. String length, 12 $\frac{7}{8}$ inches; body, 13 $\frac{1}{8}$ inches.

Three hundred dollars

No. 7174
JOSEPH HILL
Westminster, 1750

Amati pattern, well preserved. One-piece back of curly maple. Light reddish varnish. Excellent tone quality.

Three hundred dollars

No. 7175
JEAN LOUVET
Paris, 1751

Fine, old French work. Medium-arched model. Two-piece maple back showing faint figure. Brown varnish. Full tone.

Three hundred dollars

No. 7179
JOHANN GOTTFRIED HAMM
Neukirchen, 1810

Fine type, medium-arched model. Two-piece curly maple back, small figure. Good quality, brown-orange varnish. Responsive tone.

Three hundred dollars

No. 7215
DIDIER NICOLAS
Mirecourt, about 1800-1820

Typical Strad pattern, slightly over normal dimensions. One-piece, small-figured, curly maple back. Smooth, red-brown varnish. Powerful tone.

Three hundred dollars

No. 7216
JACQUES BOQUAY
Paris, 1728

Good, old French work. Medium, broad arching. Two-piece, wide-flamed back. Yellow-brown varnish. Just under normal measurements.

Three hundred dollars

No. 7334
NICHOLAS DIEHL
Darmstadt, 1829

Broad, medium-arched pattern. One-piece back of maple. Light golden-orange varnish. Excellent, free tone.

Three hundred dollars

No. 6149
ANDREAS CAROLUS LEEB
Vienna, 1798

Slightly arched model. Wide-grained top. Two-piece, regular figured, curly maple back. Very dark brown varnish.

Two hundred and eighty-five dollars

No. 3578
VUILLAUME SHOP
Paris

One of the fine instruments produced by his apprentices. Carefully built, Stradivarius model. Handsome wood. Wine-red varnish.

Two hundred and seventy-five dollars

No. 4021
D. SALZARD
Mirecourt

Typical French work. One-piece back, showing small figure. Amber-brown varnish. Excellent tone.

Two hundred and seventy-five dollars

No. 4696
OLD SAXON
About 1800

Wide-grained top. One-piece, plain, maple back. Reddish-brown varnish. Fine, even tone.

Two hundred and seventy-five dollars

No. 5106
THOMAS ZACH
Vienna, 1870

Excellent, flat model; Stradivarius type. Two-piece back of handsome curly maple. Golden-orange varnish.

Two hundred and seventy-five dollars

No. 5138
GAETANO CIOCCHI
Padua, 1855

Italian work. Flat model. Wide-grained top. Two-piece back, showing faint, bird's-eye figure. Yellow varnish.

Two hundred and seventy-five dollars

No. 5534
JOSEPH FISCHER
Regensburg, 1820

Medium-grained top. Two-piece curly maple back. Golden-amber varnish.

Two hundred and seventy-five dollars

No. 6130
JACOB WEISS
Salzburg, 1738

Slight-arched model. Top, fine to wider grain. Two-piece curly maple back. Brown varnish.

Two hundred and seventy-five dollars

No. 6402
JOSEPH HUGUENIN
Havre, about 1800

Medium, fine-grained top. Two-piece curly maple back, with regular figure. Golden-yellow varnish.

Two hundred and seventy-five dollars

No. 6563
C. G. HERALD
Klingenthal, 1827

A fine Stradivarius model. Well chosen wood. Golden-amber varnish.

Two hundred and seventy-five dollars

No. 6759
JAMES GALLOWAY
Rothsay, 1888

Good example of modern Scottish work. Two-piece, flamed, curly maple back. Wide-grained top. Light golden-brown varnish. Powerful tone, of good quality.

Two hundred and seventy-five dollars

No. 6879
FRIEDRICH HOYER
Klingenthal, 1803

A medium-arched model. One-piece back of plain maple, with ribs similar. Brownish-yellow varnish. Even tone.

Two hundred and seventy-five dollars

No. 6896
FRANCISCUS HERZLIEB
Gratz, 1825

Good Strad pattern. One-piece back. Brown-red varnish.

Two hundred and seventy-five dollars

No. 3580
MATHYS HOFFMAN
Antwerp, about 1690

Amati pattern. Two-piece back. Dark golden-brown varnish.

Two hundred and fifty dollars

No. 4335
MOITESSIER
Paris, 1888

Large, flat pattern. Medium-grained top. One-piece back; slight, indistinct figure. Shaded dark brown varnish.

Two hundred and fifty dollars

No. 4673
NICHOLAS DIEHL
Darmstadt, 1841

A fine Stradivarius copy and in prime condition. Handsome, one-piece back; small curly figure. Golden-brown varnish.

Two hundred and fifty dollars

No. 4828
JOHANN ADAM SCHÖNFELDER
Neukirchen, 1762

Flat model. Fine, even-grained top. Two-piece, curly maple back. Dark brown varnish.

Two hundred and fifty dollars

No. 4866

FINE OLD ENGLISH

Flat pattern. Fine, even-grained top. Two-piece back; broad figure. Golden-brown varnish.

Two hundred and fifty dollars

No. 5029

FRANZ WORLE

Mittenwald, 1759

Very fine grained top. One-piece back, plain maple. Brown varnish.

Two hundred and fifty dollars

No. 5127

ABBONDIO MARCHETTI

Milan, 1810

Good, flat pattern. Wide-grained top. Two-piece back. Plum-red varnish. Excellent, full tone. This is a small, full size. String length $12\frac{7}{8}$ inches; body $13\frac{1}{8}$ inches wide.

Two hundred and fifty dollars

No. 5153

NICHOLAS LEIDOLFF

Vienna, 1698

Flat model. One-piece curly maple back. Golden-brown varnish, top darker.

Two hundred and fifty dollars

No. 6098

SAJOT

Paris, 1731

Broad pattern. Two-piece back. Shaded brown varnish.

Two hundred and fifty dollars

No. 6101

TIRIOT

Paris, about 1780

One-piece back of nicely flamed maple. Deep red-brown varnish.

Two hundred and fifty dollars

No. 6182

GIUSEPPE MARCONCINI

Ferrara, 1802

Good Italian work, in the style of this maker. Very pretty, small-figured, two-piece, curly maple back. Rich reddish varnish. Excellent full tone.

Two hundred and fifty dollars

No. 6194

OLD MIRECOURT

Style of Claudot, about 1820

Flat pattern. One-piece back. Light orange varnish. Not purfled. Has undecipherable maker's name on upper centre of the back. Large volume of tone, of good quality.

Two hundred and fifty dollars

No. 6250

CHARLES CLAUDOT

Paris, 1820

Branded "Marquis de Lair." Large, flat pattern. One-piece back showing small figure. Brown varnish.

Two hundred and fifty dollars

No. 6281

AMBROSIUS JOSEPHUS BOGNER

Vienna, 1797

Medium-arched model. Pretty, two-piece, curly maple back. Rich brown varnish. Very sweet, responsive tone.

Two hundred and fifty dollars

No. 6290

HANNIBAL FAGNOLA

Turin, 1890

Well-made, medium arching. Two-piece back, faint-figured maple. Reddish varnish of good quality.

Two hundred and fifty dollars

No. 6673

A. KLOZ

Mittenwald, 1761

Good, old German work, Kloz style. One-piece back; small, faint figure. Yellow-brown varnish.

Two hundred and fifty dollars

No. 6692

ERNST HEINRICH ROTH

Markneukirchen, 1919

A beautiful copy of the Earl of Wilton Amati. Handsome, one-piece back. Golden-reddish varnish. Fine, free tone.

Two hundred and fifty dollars

No. 6795

GEORGE CRASKE

Manchester, 1850

Flat, Italian model, by this excellent English maker. One-piece back of plain maple. Dull reddish varnish. Elegant, broad tone.

Two hundred and fifty dollars

No. 6833

OLD FRENCH

about 1780

Possibly by Socquet, in his style and a medium, high-arched pattern. Two-piece back, faint figure. Golden brown varnish.

Two hundred and fifty dollars

No. 6848

ANTONIO CASSINI

Modena, 1702

Slightly-arched model, good lines. Medium, wide-grained top. Two-piece back, rather plain wood. Dark brown varnish.

Two hundred and fifty dollars

No. 6853

M. F. REMY

Paris, about 1750

Good, medium-arched pattern. Two-piece maple back, medium small figure. Golden-

yellow varnish of good texture. Larger than normal.

Two hundred and fifty dollars

No. 6858

AÜBERT

Troyes, 1764

A fine Strad type, medium arching. The back is one piece of quarter-cut maple with small figure. The varnish is a pale yellow color. Very good tone quality.

Two hundred and fifty dollars

No. 6867

JOSEPH BASSOT

Paris, 1786

Medium-arched model. Two-piece, curly maple back, medium, regular figure. Dark golden-brown varnish. Elegant, full tone quality.

Two hundred and fifty dollars

No. 6979

JOHANN GEORGE PAULUS

Potsdam, 1789

Built on high-arched model. One-piece maple back with even, curly figure. Brownish-red varnish. Sweet, mellow tone.

Two hundred and fifty dollars

No. 7009

SIMON VOIGT

Neukirchen, 1750

Two-piece curly maple back with medium figure. Golden-brown varnish. Free, easy-playing tone of good quality.

Two hundred and fifty dollars

No. 7014

LEANDRO BISIACH

Milan, 1897

Thus labelled, and good Italian workmanship. Slender, long pattern, somewhat on the Joseph Guarnerius style. Two-piece, curly maple back. Orange varnish. Pure, responsive tone.

Two hundred and fifty dollars



No. 6660
LORENZO CARCASSI
Florence, 1750

SEE PAGE 72



No. 7347
JOHANNES CUYPERS
Hague, 1806

SEE PAGE 72

No. 7093

JOHANN GOTTLÖB PFRETSCHNER

Neukirchen, 1791

Typical Saxon work. One-piece back, small figure. Varnish of yellow-brown color. Excellent, tone quality.

Two hundred and fifty dollars

No. 7320

J. OLRÉ

Amiens, 1825

Fine French Strad copy. Top of mostly fine-grained spruce. Two-piece back showing small, faint figure. Red-brown varnish.

Two hundred and fifty dollars

No. 7360

BARTHOLOMEUS KARNER

Mittenwald, 1748

Fine Tyrolian work, medium-arched pattern. Two-piece back of small-figured maple, sides matching. Golden-brown varnish.

Two hundred and fifty dollars

No. 3347

RENAULT AND CHATELAIN

Paris, 1794

Good French workmanship. The back is rather plain maple, two-piece. Yellowish-brown varnish. Broad, even tone.

Two hundred and twenty-five dollars

No. 6015

JOSEPH KRINER

Landshut, about 1850

One-piece, maple back. Blood-red varnish. Full, broad tone.

Two-hundred and twenty-five dollars

No. 6150

OLD FRENCH

About 1820

Stradivari pattern. Two-piece, small-figured back. Red-brown varnish.

Two hundred and twenty-five dollars

No. 6187

SIMON KRINER

Mittenwald, 1820

Stradivarius model, in typical Tyrolian style. Two-piece back of rather plain maple. Red-brown varnish. Good carrying tone.

Two hundred and twenty-five dollars

No. 6415

D. NICOLAS AINÉ

Mirecourt, about 1800

Good specimen. One-piece back. Dark brown varnish. Excellent, large tone.

Two hundred and twenty-five dollars

No. 6567

J. G. LIEBICH

Breslau, 1796

Medium-arched model. Pretty, one-piece back. Plum-red varnish. Even, free tone.

Two hundred and twenty-five dollars

No. 6596

ANTON SCHANDL

Mittenwald, 1820

Typical Tyrolian type. Red-brown varnish. Excellent, free tone.

Two hundred and twenty-five dollars

No. 6614

J. M. GOETZ

Neukirchen, 1796

A well-built violin, flat model. Two-piece, maple back. Brown varnish. Mellow, with fluent response to the bow.

Two hundred and twenty-five dollars

No. 6680

OLD FRENCH

Mirecourt, about 1800

Flat pattern, after that of Joseph Guarnerius. Two-piece back. Medium-brown varnish.

Two hundred and twenty-five dollars

No. 6831

CHARLES CLAUDOT

Mirecourt, about 1825

Excellent French work, the model being medium high-arched. Two-piece, medium-figured, maple back. Dark brown varnish. Even, free tone.

Two hundred and twenty-five dollars

No. 6854

OLD MIRECOURT

About 1825

In style of Nicolas, and his usual pattern and workmanship. One-piece back of small-figured maple. Golden-brown varnish. Large tone.

Two hundred and twenty-five dollars

No. 6878

G. KRETSCHMER

Neukirchen, 1796

Medium flat pattern. Two-piece back. Dark brown varnish. Pleasing, responsive tone quality.

Two hundred and twenty-five dollars

No. 7615

CARL HELMER

Prague, 1798

High arching, well constructed. One-piece back. Plum-red varnish. Sweet, responsive tone.

Two hundred and twenty-five dollars

No. 6932

JOSEPH BOLLINGER

Steyer, 1826

Medium high arching. One-piece maple back, faint figure. Light brown varnish. Pleasant, even tone.

Two hundred and twenty-five dollars

No. 3151

F. FILLEMENT

Paris, about 1800

A Mirecourt product, well built. One-piece curly maple back. Rich red-brown varnish. Big tone with easy response.

Two hundred dollars

No. 3744

DOMINICUS REIF

Vils, 1797

A nicely-made copy of Amati. Two-piece back. Brown varnish. Has sweet, responsive tone.

Two hundred dollars

No. 3761

JACOB WEISS

Salzburg, 1737

Flat model. Fine-grained top. Two-piece curly maple back. Brown varnish. A fine, round tone, of good quality.

Two hundred dollars

No. 4161

OSWALD SCHALLER

Frankfort, 1910

A well-constructed Stradivarius copy. Two-piece back. Dark reddish varnish. Pleasing tone.

Two hundred dollars

No. 4499

GIACOMO ZANIOL

Venice, about 1750

Top has had repairs, otherwise worth many times selling price. Attractive small-figured, two-piece back. Brown varnish. Flat model with excellent tone.

Two hundred dollars

No. 4766

OLD BOHEMIAN

About 1775

A pleasant-toned, old instrument, well constructed, and in good condition. One-piece back, narrow flame. Red-brown varnish.

Two hundred dollars

No. 5050

JOHANNES GOTTLOB DURFELL

Allenburg, 1770

Flat model, good work. Two-piece back of plain maple; ribs match. Golden-brown varnish. Even, free tone.

Two hundred dollars

No. 5297

A. FAGNOLE

Turin, 1910

Good, modern, Italian work. One-piece back, slab-cut. Deep red varnish. Crisp, fresh tone.

Two hundred dollars

No. 5360

J. C. LEIDOLFF

Vienna, 1759

Well-selected wood in the handsome two-piece curly maple back. Fine, dark red varnish. Pleasing, even tone.

Two hundred dollars

No. 5591

J. G. HEBERLEIN

Neukirchen, 1776

Curly maple one-piece back. Brown varnish. Robust tone.

Two hundred dollars

No. 5667

SIMON VOIGT

Neukirchen, 1776

One-piece back. Dark brown varnish. Regular, even tone.

Two hundred dollars

No. 5671

JOHANN GOTTLOB PFRETSCHNER

Neukirchen

Usual type, good work, slightly arched model. Two-piece, broad-figured maple back. Golden-brown varnish.

Two hundred dollars

No. 6006

OLD BAVARIAN

Model of rather high arching. Two-piece, maple back, faint marking. Dark brown varnish. Sweet tone.

Two hundred dollars

No. 6096

VITRY

Mirecourt, about 1800

Fine old French. Excellent wood. Red-brown varnish. Large, even tone.

Two hundred dollars

No. 6152

CASPAR STRNAD

Prague, 1781

Medium-arched model. Fine, even-grained top. Two-piece back, rather plain. Red-brown varnish.

Two hundred dollars

No. 6165

JOHN ALBERT

Philadelphia, 1875

A well-built violin, strong in wood. Two-piece curly maple back. Light brown varnish.

Two hundred dollars

No. 6201

THOUVENEL

Paris, about 1850

Good, Stradivarius pattern. Medium-grained top. Two-piece curly maple back. Thick, reddish varnish. Full tone.

Two hundred dollars

No. 6211

ANDREAS HOYER

Klingenthal, 1759

Medium arched pattern. One-piece back, quarter-cut maple showing medium figure; the ribs matching. Brown varnish.

Two hundred dollars

No. 6582
MICHAEL BOLLER
Mittenwald, 1803

Good, flat pattern. Brown varnish. A good
toned instrument with pleasing quality.

Two hundred dollars

No. 6606
COUTURIEUX
Paris, about 1850

Excellent old French work. One-piece back.
Brown varnish.

Two hundred dollars

No. 6621
H. THOUVENEL
Paris, about 1860

Desirable French instrument, good work-
manship. One-piece, flame-figured back. Brown
varnish.

Two hundred dollars

No. 6849
FILLEMENT
Mirecourt, about 1820

Popular type of French violin, as usual, on
the Stradivarius pattern. Full tone.

Two hundred dollars

No. 6857
D. SALZARD
Mirecourt, about 1780

In the usual style of this good maker. One-
piece, maple back. Dull orange varnish.

Two hundred dollars

No. 6860
D. SALZARD
Mirecourt, about 1780

Not oversized, as is usual with this type.
Has one-piece back showing medium figure,
the sides matching. Deep orange varnish.

Two hundred dollars

No. 6868
L. HARMAND
Mirecourt, about 1760

Good, flat pattern. One-piece back, heavily
shaded figure. Golden-amber varnish. Rich,
full tone.

Two hundred dollars

No. 7060
JOHANN GOTTLÖB GUETTER
Neukirchen, 1785

Unusually good, flat model. One-piece back
showing small figure. Brown varnish.

Two hundred dollars

No. 7075
J. G. HAMM
Neukirchen, 1701

Fine-grained top. One-piece back with faint
figure. Dark, red-brown varnish.

Two hundred dollars

No. 7172
GENNARO FABRICATORE
Naples, 1817

A well-made violin, bearing label indicated.
Handsome, two-piece, broad-figured back.
Brown varnish. Very pleasing tone.

Two hundred dollars

No. 7545
OLD SAXON
About 1870

Joseph Guarnerius pattern. Two-piece curly
maple back. Deep red varnish. Brilliant tone.

Two hundred dollars

No. 7637
ANDREAS GLASEL
Hamburg, 1903

Very fine, modern work, after pattern of
Stradivarius. One-piece, slab-cut back. Orange-
yellow varnish.

Two hundred dollars



No. 5650
LOUIS LEGATTO
Paris, 1750

SEE PAGE 79



No. 7119
PIERRE SILVESTRE
Paris, 1859

SEE PAGE 80

WURLITZER COLLECTION RARE VIOLINS, VIOLAS, VIOLONCELLOS

No. 5758

MALINE

Mirecourt, about 1850

Fine, flat model. One-piece back. Nut-brown varnish.

One hundred and eighty dollars

No. 5246

OLD SAXON

About 1780

Flat model. One-piece back. Brown varnish.

One hundred and seventy-five dollars

No. 6124

J. P. SCHORN

Salzburg, 1710

Good work. Brown varnish. Excellent tone.

One hundred and seventy-five dollars

No. 6125

GABRIEL DIDION

Mirecourt, 1880

Fine, French copy of Amati. One-piece back. Golden-brown varnish.

One hundred and seventy-five dollars

No. 6564

J. G. LIPPOLD

Breslau, 1791

Good workmanship and model. Brown varnish.

One hundred and seventy-five dollars

No. 6855

OLD GERMAN

About 1790

One-piece back, irregular figure. Medium brown varnish.

One hundred and seventy-five dollars

No. 6884

MATTHIAS KNILLING

Mittenwald, 1823

Stradivarius model. Broad-grained top. One-piece back, faint figure. Brownish-red varnish.

One hundred and seventy-five dollars

No. 6551

FRANZ DIENER

Graslitz, 1825

Two-piece back, regular figure. Deep red varnish.

One hundred and sixty-five dollars

No. 6610

FRANZ DIENER

Graslitz, 1825

Medium, high model. Two-piece, small-figured maple back. Golden-brown varnish.

One hundred and sixty-five dollars

No. 6880

J. VAUCHEL

Mainz, 1820

Stradivari pattern. One-piece back. Golden-yellow varnish.

One hundred and sixty-five dollars

No. 6678

GEORG CARL KRETSCHMANN

Neukirchen, 1803

Flat pattern after Guarnerius. Two-piece back. Light, golden-brown varnish.

One hundred and sixty-five dollars

No. 6565

CARL SCHNEIDER

Klingenthal, 1776

Guarnerius pattern. One-piece back. Brown varnish.

One hundred and sixty dollars

No. 5692

HOPF

Saxony, about 1750

Typical flat pattern. Two-piece curly maple back. Yellow-brown varnish of soft quality.

One hundred and fifty-five dollars

No. 3172
MATHIAS NEUNER
Mittenwald, 1812

One-piece, flamed maple back. Dark red varnish.

One hundred and fifty dollars

No. 3482
OLD GERMAN
About 1810

One-piece, small-figured maple back. Brown varnish.

One hundred and fifty dollars

No. 3768
NEUNER AND HORNSTEINER
Mittenwald, 1801

One-piece back, broad curly figure. Shaded red varnish.

One hundred and fifty dollars

No. 3981
OLD TYROLIAN
About 1750

Nice, two-piece back. Red-brown varnish.

One hundred and fifty dollars

No. 4952
OLD MIRECOURT
Style of Nicolas

Good pattern. One-piece back. Red-brown varnish.

One hundred and fifty dollars

No. 5063
FRIEDRICH HOYER
Klingenthal, 1800

Flat model. One-piece back. Medium-brown varnish.

One hundred and fifty dollars

No. 5373
JACOB WEISS
Salzburg, 1737

A fine, broad model. Nice curly maple, one-piece back. Reddish-brown varnish.

One hundred and fifty dollars

No. 5501
JOSEPH WASSERMAN
Znaim, 1787

Medium figure, two-piece maple back. Red-brown varnish.

One hundred and fifty dollars

No. 5526
J. K. SOTTLER
Graslitz

Two-piece curly maple back. Shaded golden-brown varnish.

One hundred and fifty dollars

No. 5577
DAVID CHRISTIAN HAVEMANN
Klingenthal, 1738

Fine model. Two-piece curly maple back. Red-brown varnish.

One hundred and fifty dollars

No. 6679
PIERRE BENOIT
Tourney, 1809

Excellent Stradivari copy, large model. One-piece, broad-figured maple back. Deep red varnish.

One hundred and fifty dollars

No. 5679
J. G. LIEBICH
Breslau, 1791

Strad model, two-piece back. Light orange varnish.

One hundred and fifty dollars

No. 5751
DAVID CHRISTIAN HAVEMANN
Klingenthal, 1772

Two-piece curly maple back. Dark brown varnish.

One hundred and fifty dollars

No. 5763
OLD GERMAN
About 1800

Stradivarius model. Two-piece curly maple back. Dark shaded red-brown varnish.

One hundred and fifty dollars

No. 6328
NICOLAUS SIMOUTRE
Mirecourt, 1832

Good French work, broad pattern. Two-piece back. Dark brown varnish.

One hundred and fifty dollars

No. 6505
BARBE PERE
Mirecourt, about 1835

Medium arch, Amati style. One-piece back. Red-brown varnish.

One hundred and fifty dollars

No. 6510
PERRIN
About 1840

Good, French maker. Stradivarius pattern. Yellow-brown varnish.

One hundred and fifty dollars

No. 6603
CARPINET
Mirecourt, 1789

Excellent workmanship. One-piece back. Orange-brown varnish.

One hundred and fifty dollars

No. 6624
OLD BAVARIAN
About 1780

Oddly designed outline, very fine work; rounded corners. Dark nut-brown varnish.

One hundred and fifty dollars

No. 6666
AUGUST MEINEL
Klingenthal, 1810

A very fine, flat model, with handsome, two-piece back. Brown varnish.

One hundred and fifty dollars

No. 6735
FRIEDRICH HOYER
Saxony, 1825

Good German work. Two-piece back. Brown varnish.

One hundred and fifty dollars

No. 6785
FRIEDRICH SOLMANN
Augsburg, 1798

Good model. One-piece back. Brownish-yellow varnish.

One hundred and fifty dollars

No. 6799
BAADER
Mittenwald, about 1870

Stradivari model. One-piece back, small figure. Red varnish. An excellent specimen.

One hundred and fifty dollars

No. 6803
AUGUST MEINEL
Klingenthal, 1871

Flat model. One-piece, figured maple back. Very dark brown varnish.

One hundred and fifty dollars

No. 6826
SCHOOL OF CHAPPUY
Paris

Fine, old French work, medium, high arching. One-piece plain back. Golden-brown varnish.

One hundred and fifty dollars

No. 6834
FRANCOIS RICHARD
Paris, about 1800

Excellent French work. One-piece, quarter-cut maple back. Brown varnish. Large size.

One hundred and fifty dollars

No. 6846
HOPF
Klingenthal, about 1810

One-piece, even-figured back. Medium-brown varnish.

One hundred and fifty dollars

No. 6847
SOUPLET
Paris, about 1825

Nice, two-piece maple back. Dark brown varnish.

One hundred and fifty dollars

No. 7017
GEMUNDER & SON
New York, 1892

Maggini model. Two-piece, bird's-eye maple back and ribs. Light brown varnish. Slightly oversize; very good, full tone.

One hundred and fifty dollars

No. 7019
OLD SAXON
About 1800

Medium-arched model. One-piece, slab-cut maple back. Light brown varnish. Has had much use; smooth tone.

One hundred and fifty dollars

No. 7069
PAUL KUNZE
Gravenhage, 1922

A fine, modern maker; Stradivarius model. Two-piece back. Fine, orange-red varnish.

One hundred and fifty dollars

No. 7070
J. A. SCHÖNFELDER
Neukirchen, 1760

Medium-arched model. One-piece back. Brown varnish.

One hundred and fifty dollars

No. 7166
J. B. MARTINELLI
1900

A remarkably good reproduction of a Guadagnini model. Two-piece curly maple back. Orange-brown varnish. Rich, full tone.

One hundred and fifty dollars

No. 7187
H. J. GSHWENTER
Innsbruck, 1879

Beautiful, two-piece back. Orange-red varnish.

One hundred and fifty dollars

No. 7189
J. G. LIPPOLD
Neukirchen, 1802

One-piece back, showing faint figure. Deep red-brown varnish.

One hundred and fifty dollars

No. 7329
JOHANN GEORG GUTTER
Neukirchen, about 1820

Flat model. One-piece, pretty, flamed maple back. Light red-orange varnish. Good, round tone.

One hundred and fifty dollars

No. 7479
JOHANN FICKER
Neukirchen, about 1750

Medium arching. One-piece maple back. Medium brown-shaded varnish. In Stainer style.

One hundred and fifty dollars

No. 7522
OLD SAXON
About 1850

Good work. Pretty, two-piece back, medium-figured curly maple. Shaded orange varnish.
One hundred and fifty dollars

No. 7546
JOSEPH BOLLINGER
Steyr, 1819

Amati type, medium-arched. Two-piece, rather plain maple back. Red-brown varnish.
One hundred and fifty dollars

No. 7555
JOANES GEORGIUS HELMER
Prague, 1760

An attractive instrument; medium-arched pattern. One-piece curly maple back. Brownish varnish.
One hundred and fifty dollars

No. 7560
FENT
Paris, about 1790

A very good specimen, built on flat model. Two-piece, rather plain maple back. Shaded brownish varnish. Very fine tone.
One hundred and fifty dollars

No. 7626
JOHANN ANDREAS KAMBL
Munich, 1767

Medium-arched model. Two-piece, curly maple back. Chestnut-brown varnish.
One hundred and fifty dollars

No. 6876
LUIGI FABRIS
Venice, 1861

Italian work. Flat model. Two-piece maple back. Good quality reddish varnish. Excellent, free tone.
One hundred and forty dollars

No. 4413
CHARLES CLAUDOT
Mirecourt, about 1820

Branded with maker's name, a good French master. One-piece curly maple back. Reddish-brown varnish.
One hundred and thirty-five dollars

No. 5357
HOPF

Quittenbach, about 1800
The usual type, flat model. Two-piece curly maple back. Golden-brown varnish. Very good tone quality.
One hundred and thirty-five dollars

No. 5327
SIMON VOIGT
Neukirchen, 1775

Medium-arched model. One-piece back. Dull brown varnish. Smooth, flowing tone.
One hundred and thirty-five dollars

No. 6257
JOSEPH KRETSCHMANN
Znaim, 1843

Flat pattern. Nice, one-piece maple back. Reddish-brown varnish. Even, free tone.
One hundred and thirty-five dollars

No. 6601
JOANNES JAIS
Bulsani, 1774

Good workmanship. Two-piece maple back. Plum-brown varnish. Full, even tone.
One hundred and thirty-five dollars

No. 6779
HOPF
Quittenbach, about 1780

The usual broad, flat pattern. One-piece, small-figured maple back. Deep red-brown varnish.
One hundred and thirty-five dollars

No. 6786
MICHAEL ACHNER
Wallgau, 1764

One-piece back of rather plain maple. Deep red-brown varnish.

One hundred and thirty-five dollars

No. 7015
F. F. SPIDLEN
Prague, 1912

A really fine copy of Stradivarius. Well-chosen wood. Shaded orange-red varnish.

One hundred and thirty-five dollars

No. 4755
JOHANN STARCK
Johannesburg, 1772

Good model and workmanship. One-piece back. Reddish-brown varnish. Free, round tone.

One hundred and twenty-five dollars

No. 6910
OLD FRENCH
Mirecourt, 1820

Characteristic French Stradivari copy. One-piece back. Brownish-red varnish.

One hundred and twenty-five dollars

No. 4826
OLD FRENCH
About 1760

Flat pattern. Two-piece back of curly maple. Orange-brown varnish. Fine, big tone.

One hundred and twenty-five dollars

No. 5530
F. A. HOMOLKA
Prague, 1812

Flat pattern. Two-piece back. Golden-red-brown varnish.

One hundred and twenty-five dollars

No. 5532
SEIDEL
Saxony

His usual style, flat model, branded with name. Amber-brown varnish.

One hundred and twenty-five dollars

No. 5676
AUGUST MEINEL
1809

Flat model. One-piece curly maple back.

One hundred and twenty-five dollars

No. 6471
OLD AUSTRIAN

Good, flat pattern. Two-piece flamed maple back. Dark red-brown varnish.

One hundred and twenty-five dollars

No. 6756
OLD ENGLISH

Fine work. Two-piece curly maple back. Light brown varnish.

One hundred and twenty-five dollars

No. 6761
OLD GERMAN
About 1850

Good Stradivari copy. Two-piece back. Amber-brown varnish.

One hundred and twenty-five dollars

No. 6830
C. FLAMBEAU
Mirecourt

Fine French work. Two-piece plain maple back. Golden-yellow varnish.

One hundred and twenty-five dollars

No. 6901
OLD SAXON
About 1780

Medium-arched model. One-piece back. Light brown varnish.

One hundred and twenty-five dollars

No. 6905
OLD SAXON
About 1760

Medium, high-arched model. Two-piece back. Dark brown varnish. Even, mellow tone

One hundred and twenty-five dollars

No. 6927
OLD AUSTRIAN
About 1760

Good Vienna work. One-piece back of rather plain wood. Very dark brownish varnish.

One hundred and twenty-five dollars

No. 7168
JOHANN ADAM GLASS
Neukirchen, 1770

Flat pattern, prime condition. One-piece curly maple back. Light brown varnish.

One hundred and twenty-five dollars

No. 7258
FRANZ DIENER
Graslitz, 1860

Good, flat model. One-piece, small-figured curly maple back. Brown varnish.

One hundred and twenty-five dollars

No. 7292
OLD SAXON
About 1880

Excellent, flat-modeled violin. Two-piece maple back. Light orange varnish.

One hundred and twenty-five dollars

No. 7549
FRANZ DIENER
Graslitz, 1850

Medium, high-arched pattern. Pretty, small-figured curly maple two-piece back. Orange-red varnish.

One hundred and twenty-five dollars

No. 7551
OLD SAXON
About 1800

Joseph Guarnerius pattern. Two-piece maple back. Orange-red varnish.

One hundred and twenty-five dollars

No. 7557
OLD GERMAN
About 1850

Flat pattern, Amati type. Two-piece maple back. Brown varnish.

One hundred and twenty-five dollars

No. 7558
OLD SAXON
About 1870

A good copy of Stradivarius. Two-piece curly maple back. Deep red varnish.

One hundred and twenty-five dollars

No. 6095
OLD FRENCH
About 1770

In style of Chappuy. Flat pattern. Yellow-brown varnish, with darker center.

One hundred and fifteen dollars

No. 7548
OLD GERMAN
About 1800

Flat arching, Stradivari type. One-piece maple back. Red-brown varnish.

One hundred and fifteen dollars

No. 6330
OLD SAXON

Two-piece curly maple back. Light red-brown varnish.

One hundred and ten dollars

No. 6284
L. MOUGENOT

Mirecourt (No Date)

Typical flat pattern used by this school of makers. One-piece back. Orange-brown varnish.

One hundred dollars

No. 4906
OLD SAXON

About 1730

Flat pattern. One-piece back. Brown varnish.

One hundred dollars

No. 5558
OLD AUSTRIAN

Flat model. One-piece back, medium figure. Brown varnish.

One hundred dollars

No. 5559
J. HARE

London, 1720

Flat model. Two-piece back. Dark nut-brown varnish.

One hundred dollars

No. 6741
FRANZ DIENER
Graslitz, 1816

Fine, flat model. One-piece, small-figured maple back. Yellow-brown varnish. Good, full tone.

One hundred dollars

No. 6796
OLD GERMAN

Flat model. One-piece curly maple back. Brown varnish.

One hundred dollars

No. 7097
ROBERT DOLLING
Saxony

A very fine, modern, Stradivarius model. Well broken in. Nice curly maple, two-piece back. Shaded orange varnish. Smooth tone.

One hundred dollars

No. 7235
EDWARD SCHLOSSER

Zwota, 1790

Good, flat model. Two-piece curly maple back. Chocolate-brown varnish. Sweet, free tone.

One hundred dollars

No. 7288
OLD SAXON
About 1850

Fine, flat model. Two-piece back of sharp-figured curly maple. Light orange varnish.

One hundred dollars

No. 7544
F. A. STEINHARDT
Braunschweig, 1879

Stradivari model. Two-piece, small-figured curly maple back. Light red-orange varnish.

One hundred dollars

No. 7554
OLD TYROLIAN
About 1870

Excellent work; Stradivarius model. Two-piece curly maple back. Red-brown varnish.

One hundred dollars

No. 7556
OLD SAXON
About 1870

Medium-arched model. Divided back of figured curly maple. Golden-amber varnish. A very attractive violin.

One hundred dollars

WURLITZER COLLECTION RARE VIOLINS, VIOLAS, VIOLONCELLOS

No. 7559
JOHN PADEWET
Carlsruhe, 1846

Very good, old German work, medium-arched pattern. One-piece curly maple back. Plum-red colored varnish.

One hundred dollars

No. 6537
SEIDEL
Saxony, about 1830

Many fine violins produced by this good workman. Usual flat model. One-piece, beautifully figured back. Brown varnish.

Ninety dollars

No. 6612
CARL GOTTLÖB POTSCHER
Zwota, 1827

Flat model. Two-piece back of figured maple. Brown varnish. Excellent, even tone.

Ninety dollars

No. 6041
JOHANN GEORGE GUTTER
Neukirchen, about 1800

Good workmanship. One-piece maple back. Chestnut-brown varnish.

Eighty-five dollars

No. 3786
J. G. LIPPOLD
Neukirchen, about 1820
One-piece back. Red-brown varnish.
Seventy-five dollars

No. 4908
HOPF
About 1800
The usual flat type. Brown varnish.
Seventy-five dollars

No. 5328
OLD SAXON
Fine, flat pattern. One-piece back. Dark brown varnish.
Seventy-five dollars

Our stock of low-priced old violins changes very rapidly. Every opportunity to add to it is taken advantage of, and we can at all times offer good toned instruments at very reasonable cost.

SMALL VIOLINS FOR BEGINNERS AND STUDENTS

It seems the usual attitude, that any sort of violin is "good enough for a beginner." We beg to suggest that the use of mediocre, small-sized instruments for beginners is very often found to have been the reason for lack of progress in mastery of the instrument, even the rudimentary principles of playing! They are a source of annoyance and discouragement to the instructor, cause a lack of interest in the student's work, make impossible the production of good tone, lack of response making additionally difficult the task of the learner—the cheap "Beginner's outfits" commonly offered for sale are a distinct detriment to the progress of musical advancement. We have a large variety of good, old violins, in all sizes, which can later be returned to us when larger are needed, credit being allowed.

SMALL, FULL-SIZE VIOLINS

These violins are slightly under normal measurements, and for persons of small stature, short arms and fingers, are easy to handle. Many violins in our general stock are slightly under 13-inch string and 14-inch body length, in fact, the majority of fine old Italian violins are from $\frac{1}{16}$ to $\frac{1}{8}$ inch under these measurements; Joseph Guarnerius del Gesu, J. B. Guadagnini, and other renowned masters, seldom made instruments with full 14-inch body.

No. 4847
CARLO FERDINANDO LANDOLFI
Milan, 1761

A fine, flat-modeled specimen, slightly under full size, 13 $\frac{3}{4}$ -inch body. Narrow-grained spruce top. Two-piece back fashioned of maple, showing an irregular, narrow figure, the ribs matching. Original scroll. Brownish-yellow varnish. Pure, responsive tone. A violin which is well adapted for concert use, especially fine for ensemble.

One thousand, five hundred dollars

No. 4970
CARLO FERDINANDO LANDOLFI
Milan, 1760

A small-proportioned violin, measuring 13 $\frac{11}{16}$ inches in body length and 12 $\frac{25}{32}$ inches in string

length, with a surprisingly full, round tone. Top of fine, even-grained spruce. Two-piece curly maple back. Golden-brown varnish. An exceptional instrument for a young artist.

One thousand, five hundred dollars

No. 3854
GIOVANNI BAPTISTA GABRIELLI
Florence, 1757

Charming in contour, beauty of wood, and lovely, soft tone of the golden-brown varnish, this is a very attractive instrument. Handsome, curly maple two-piece back, and fine-grained spruce top. A rich, mellow tone, brilliant in its ready response, makes it an ideal solo violin. String length, 12 $\frac{13}{16}$ inches; body, 13 $\frac{7}{8}$ inches.

One thousand, two hundred dollars

No. 6594
HENDRIK JACOBS
Amsterdam, 1693

A charming, under-sized violin; $13\frac{13}{16}$ -inch body length. The artistic workmanship of this maker is easily recognized. This specimen has a beautiful, one-piece, slab-cut maple back. As usual, the purfling is of whalebone. Rich orange-brown varnish. Although under normal proportions, the tone is amply suited for concert hall. An ideal instrument for a young virtuoso.

One thousand, two hundred dollars

No. 5175
ANTONIO MARIANI
Pesaro, 1649

Fine, old Italian type, slightly under normal body length. Top of fine, medium, straight-grained spruce. Two-piece curly maple back, showing small figure. The sides are slab-cut. The varnish is of rich brown-red color. Excellent, free tone quality. String length, $12\frac{3}{4}$ inches; body length, $13\frac{3}{4}$ inches.

One thousand, one hundred dollars

No. 7344
CARLO FERDINANDO LANDOLFI
Milan, 1745

This violin has a one-piece back of maple, cut slab, with a top of very even, fine-grained spruce. The varnish is of red-brown color, of excellent quality. Tonally, it is most desirable, being rich in quality, with fine reserve power. String length, $12\frac{7}{8}$ inches; body, $13\frac{7}{8}$ inches.

Nine hundred dollars

SEVEN-EIGHTH SIZE VIOLINS

No. 6887
MATTEO GOFFRILLER
Venice, 1731

A lovely violin, with exceptionally pure tone, and volume suited for concert auditorium. Fine-grained spruce top, and handsome, two-piece curly maple back. Rich orange-brown varnish. String length, $12\frac{3}{8}$ inches; body, $13\frac{3}{8}$ inches.

One thousand dollars

No. 7412
PETRUS GUARNERIUS
Venice, 1725

A purely Venetian instrument, of the period and in the style of the Guarneri family. It produces a tone quality of velvety richness, and is an extremely handsome violin, with one-piece curly maple back, and golden-orange varnish. String length, $12\frac{1}{8}$ inches; body, $13\frac{1}{16}$ inches.

One thousand dollars

No. 7354
TOMASO EBERLE
Naples, 1785

This excellent master worked on patterns closely resembling the Gagliani. The top of this is of medium-grained spruce; two-piece back of curly maple. Light brown varnish. Very even, pure tone. String length, $12\frac{1}{2}$ inches; body, $13\frac{3}{16}$ inches.

Nine hundred dollars

The following SMALL FULL-SIZE VIOLINS are described in the text as indicated.

Page 83, No. 7668, LORENZO VENTEPANE, <i>Naples, 1798</i>	\$1000.00
Page 86, No. 7469, ANTONIO PANDOLFI, <i>Venice, 1727</i>	1000.00
Page 90, No. 6995, TESTORE SCHOOL, <i>Milan, about 1720</i>	800.00
Page 137, No. 7091, JOSEPH DALLAGLIO, <i>Mantua, 1804</i>	300.00
Page 139, No. 5127, ABBONDIO MARCHETTI, <i>Milan, 1810</i>	250.00

THREE-QUARTER SIZE VIOLINS

SUITABLE FOR YOUNG PEOPLE OF NINE TO TWELVE YEARS

No. 6151
AUGUSTINUS DE PLANIS
Genoa, 1763

A slightly high-arched instrument, with sweet, responsive tone. One-piece back. Dark red-brown varnish. String length, $11\frac{11}{16}$ inches; body, $12\frac{5}{8}$ inches.

Three hundred dollars

No. 4758
LEOPOLD WIDHALM
Nurnberg, 1787

A very fine, little fiddle, with elegant tone. Curly maple two-piece back. Brownish-orange varnish. String length, $11\frac{13}{16}$ inches; body, $12\frac{7}{8}$ inches.

Two hundred and fifty dollars

No. 6232
PIETRO ANTONIO BELLONE
Milan, 1694

An excellent, flat model, with even, broad tone quality. The back is in one piece, of plain maple; ribs, same. Brown varnish. Body measures $12\frac{11}{16}$ inches.

Two hundred and fifty dollars

No. 7184
SANTINO LAVAZZA
Milan, 1768

Patterned after Stradivari. Medium, wide-grained top. Two-piece curly maple back. Red-brown varnish. An excellent Italian violin, with 12-inch string length, $12\frac{3}{4}$ -inch body.

Two hundred and fifty dollars

No. 4583
JOANNES GEORGIUS THIR
Vienna, 1761

An interesting specimen of fine Vienna work, slender pattern, sweet-toned. Two-piece curly maple back. Dark plum-brown varnish. String length, 12 inches; body, $12\frac{7}{8}$ inches.

Two hundred and twenty-five dollars

No. 6825
JOSEPH KLOZ
Mittenwald, 1774

Slender, graceful model; rich brown varnish. Body length, $12\frac{7}{8}$ inches; string length, $11\frac{11}{16}$ inches.

Two hundred and twenty-five dollars

No. 4379
RAFFAELE DI BLASIO
Naples, about 1800

Top of rather wide-grained spruce. One-piece figured maple back. Golden-brown varnish. Body length, a full 13 inches.

Two hundred dollars

No. 6378
REMY
Paris, 1825

Typical French Stradivari pattern. Two-piece curly maple back. Smooth, brown varnish. Excellent tone. Body length, $3\frac{1}{4}$ inches.

Two hundred dollars

No. 5643
JOSEPH RAUCH
Commotau, 1795

Medium, high arch. Pretty, two-piece back. Plum-brown varnish. String length, $12\frac{11}{16}$ inches; body, $12\frac{3}{4}$ inches.

One hundred and fifty dollars

No. 7459
JOSEPH HORNSTEINER
Mittenwald, 1800

An excellent violin. Two-piece curly maple back. Orange-brown varnish. Good, full tone. String length, $12\frac{1}{4}$ inches; body, $13\frac{1}{16}$ inches.

One hundred and thirty-five dollars

WURLITZER COLLECTION RARE VIOLINS, VIOLAS, VIOLONCELLOS

THREE-QUARTER SIZE VIOLINS

No. 7272

JOHANN GOTTLÖB PFRETSCHNER

Neukirchen, 1780

Good, flat pattern. One-piece back of rather plain maple. Yellow-brown varnish. Really good tone quality. String length, 12 inches; body, 12 $\frac{3}{4}$ inches.

One hundred and twenty-five dollars

No. 7273

OLD GERMAN

Well-made, medium-arched. One-piece, slab-cut maple back. Yellow-brown varnish. String length, 12 $\frac{3}{8}$ inches; body, 13 inches.

One hundred and twenty-five dollars

No. 7381

FRANZ PLACHT

Schonbach, 1794

Medium, flat arching. One-piece back. Dark red-brown varnish. String length, 12 $\frac{3}{4}$ inches; body, 13 inches.

One hundred and twenty-five dollars

No. 7380

OSKAR MAURUS

1822

Flat arching. Two-piece curly maple back. Red-brown varnish. String length, 12 $\frac{1}{8}$ inches; body, 13 $\frac{3}{8}$ inches.

One hundred dollars

No. 7458

FRANZ PLACHT

Schonbach, 1792

Stradivari model. Two-piece curly maple back. Medium red-brown varnish. String length, 12 $\frac{3}{8}$ inches; body, 13 $\frac{5}{8}$ inches.

One hundred dollars

No. 7460

ANTON SCHANDL

Mittenwald, 1805

Medium-arched, Stradivari model. One-piece, small-figured curly maple back. Orange-red varnish. Body length, 13 $\frac{1}{8}$ inches.

One hundred dollars

No. 7462

A. NEUNER

Mittenwald, 1802

Stradivari model. Two-piece curly maple back. Plum-red varnish. String length, 12 $\frac{5}{8}$ inches; body, 13 $\frac{5}{8}$ inches.

One hundred dollars

No. 6479

MATTHIAS NEUNER

Mittenwald, 1803

Stradivari model. Light brown varnish. String length, 12 $\frac{3}{8}$ inches; body, 13 $\frac{3}{8}$ inches.

Ninety-five dollars

No. 7457

FRANZ PLACHT

Schonbach, 1804

Flat model. One-piece curly maple back. Dark red-brown varnish. String length, 12 $\frac{3}{8}$ inches; body, 12 $\frac{15}{8}$ inches.

Ninety dollars

No. 7461

OLD SAXON

About 1880

Flat, Stradivari pattern. Two-piece curly maple back. Orange-red varnish. String length, 12 $\frac{1}{8}$ inches; body, 13 $\frac{1}{4}$ inches.

Eighty-five dollars

No. 7281

OLD SAXON

About 1870

Guarnerius model. One-piece curly maple back. Shaded orange varnish. A good-toned violin at low price. Body, 13 inches.

Seventy-five dollars

No. 7382

J. A. BAADER

Mittenwald, 1813

Good Strad type. One-piece curly maple back. Dark, plum colored varnish. String length, 12 $\frac{5}{8}$ inches; body, 13 $\frac{3}{8}$ inches.

Seventy-five dollars

THREE-QUARTER SIZE VIOLINS

No. 7384
MARTIN HORNSTEINER
Mittenwald, 1765

Fine Stradivarius model, in excellent condition. One-piece curly maple back. Medium, dark red-brown varnish. String length, $12\frac{1}{8}$ inches; body, $12\frac{1}{8}$ inches.

Seventy-five dollars

No. 7418
OLD GERMAN
About 1890

Flat model, after Stradivari. One-piece curly maple back. Varnish, medium red-brown, shaded. String length, $2\frac{3}{8}$ inches; body, $13\frac{5}{16}$ inches. *Seventy-five dollars*

No. 6478
CHRISTIAN AUGUST PETERMANN
Stuttgart, 1816

Medium arched model. Reddish varnish. String length, $11\frac{7}{8}$ inches; body, $13\frac{3}{16}$ inches.

Sixty-five dollars

No. 6477
CHRISTIAN POHLAND
Quittenbach, 1810

Broad, flat pattern. Reddish varnish. String length, $12\frac{5}{8}$ inches; body, $13\frac{3}{16}$ inches.

Forty-five dollars

HALF-SIZE VIOLINS

SUITABLE FOR CHILDREN FIVE TO NINE YEARS

No. 7658
FRATELLI GAGLIANO
Naples, 1790

Back in one piece of curly maple; sides and head to match. Belly of choice spruce. Lovely orange-golden varnish; perfect condition; body, $12\frac{1}{16}$ inches. *Four hundred dollars*

No. 7659
PETRUS VALENTINUS NOVELLUS
Venice, 1791

Back, two pieces of maple, small curls; sides and head to match. Belly of excellent spruce of medium-wide grain. Lovely, deep red varnish, plentiful. Charming specimen of this maker. Body, $11\frac{1}{16}$ inches.

Four hundred dollars

No. 6907
JOANNES GEORGIUS HUBER
Vienna, 1762

Well-built, medium-arched. One-piece figured maple back. Dark brown varnish. Excellent, full tone, for a small violin. String length, $10\frac{1}{16}$ inches; body, $12\frac{1}{4}$ inches.

One hundred and fifty dollars

No. 7619
OLD MIRECOURT
About 1810

Style of D. Nicolas. Small half-size. String length, $10\frac{3}{8}$ inches; body, $11\frac{1}{16}$ inches.

One hundred and fifty dollars

No. 7269
JOHANN ADAM SCHONFELDER
Neukirchen, 1757

Well-arched model. Two-piece curly maple back. Yellow-brown varnish. String length, $10\frac{1}{2}$ inches; body, $11\frac{7}{8}$ inches.

One hundred dollars

No. 7485
MODERN GERMAN
About 1880

A lovely copy of Amati, in prime condition. One-piece back of slab-cut maple. Golden-orange varnish. Excellent tone. String length, $11\frac{5}{16}$ inches; body, $12\frac{3}{16}$ inches.

Fifty dollars

No. 7561
OLD GERMAN
Old German, 1870-80

Amati model, well made. Handsome two-piece back. Body length, $12\frac{5}{16}$ inches; string length, $11\frac{1}{4}$ inches.

Fifty dollars

Owing to the frequent sale of old instruments, and continual additions to our stock, it is advisable to allow us to substitute other violins of like value, should selection made from this list not be available when ordered.

VIOLAS



VIOLA BY
ANTONIUS STRADIVARIUS
Cremona, 1727
ex WANAMAKER
Formerly in the Wurlitzer Collection

RARE OLD VIOLAS

No. 7018

MICHELE DECONET

Venice, 1780

A viola with glorious tone quality, easy to handle, having $14\frac{3}{4}$ -inch string length and $16\frac{1}{8}$ -inch body. The model is medium-high in arching. Physically in strong, prime condition. The front is one piece of Italian spruce. The back is also in one piece, cut from a strikingly figured piece of wood. The ribs are of curly maple, matching the figure showing on the edge of the back, which is slab-cut. Rich, orange-brown varnish. *See page 167*

Three thousand, five hundred dollars

No. 7522

MATTEO GOFFRILLER

Venice, 1727

ex WANAMAKER COLLECTION

One of his very charming and desirable instruments; the dimensions are suited to a player who wishes a full toned viola, without the large body and long reach. The string length is $14\frac{5}{8}$ inches; the body $15\frac{1}{8}$ inches, making it very easy to handle. The top is cut from wide-grained spruce. A handsome, one-piece, slab-cut maple back, with ribs matching. Original head, of similar wood. A very fine, deep reddish varnish.

Three thousand, five hundred dollars

No. 7244

NICOLAS LUPOT

Paris, 1818

In no detail, does this wonderful instrument fall short of the master's finest efforts. The top is of even, wide-grained spruce, of finest selection, and in prime condition. The two-piece, curly maple back shows figure slanting down from the joint, with ribs matching, all in fresh, perfect condition. Entirely covered with the original golden-reddish varnish, as is also the artistic scroll. The tone is worthy of especial mention, possessing a roundness and richness of quality in every essential compara-

ble to any Italian. It is a viola of most generous proportions, the body measuring $16\frac{1}{8}$ inches. Violas of large size are very scarce and preferred by many quartet and symphony players.

See page 168

Three thousand dollars

No. 7528

MATTHIAS ALBANI

Bozen, 1698

ex WANAMAKER COLLECTION

This gifted Tyrolian master produced elegant instruments, in form, arching, workmanship and varnishing, comparable only with the Italian makers of the period. Selected with the same discriminating care that was lavished on every instrument in the Wanamaker ensemble, we can highly recommend this fine viola as an instrument in wonderful state of preservation, handsome in appearance, and lovely in tone. The wood used in the one-piece back is of maple, cut-slab, without figure, the ribs and scroll being cut from similar wood. A plentiful covering of rich, red-brown varnish enhances its appearance mightily. The string length is $14\frac{1}{16}$ inches; the body, $16\frac{1}{16}$ inches, this being a much sought for size.

Three thousand dollars

No. 6203

LAURENTIUS STORIONI

Cremona, 1793

The last of the great Cremona masters, his work is much in favor, as his instruments invariably are fine in tone, if not perhaps so handsome in wood selection and perfection in detail of finish, as his predecessors in that famous school. The top is of somewhat irregular, fine-grained spruce. The back is in two pieces, nicely figured curly maple, with ribs to match. The original scroll is of very fine cut. Well covered with original golden-brown varnish. The size is medium, $14\frac{3}{8}$ -inch string and $15\frac{1}{8}$ -inch body length. Elegant, broad tone, very fine in lower registers.

Two thousand, seven hundred and fifty dollars

RARE OLD VIOLAS

No. 7038

CARLO FERDINANDO LANDOLFI

Milan, 1756

A viola built on large dimensions, 15 $\frac{3}{4}$ -inch string and 17-inch body length, this instrument produces a tone deep and full, of a quality which blends beautifully in ensemble. Landolfi chose his wood for its tonal properties more than for its beauty of graining; the top on this is of rather wide grain; the divided back of rather plain wood, as are the ribs. The well-turned, original scroll, is also cut from plain wood. Plenty of the original thick, deep red varnish remains.

Two thousand, five hundred dollars

No. 7565

JOANNES BAPTISTA GABRIELLI

Florence, 1770

Like every instrument by this celebrated maker, a beautiful gem, glorious in tonal quality, of a fine size, 14 $\frac{1}{4}$ -inch string and 15 $\frac{3}{4}$ -inch body length. Original in every part, including the manuscript label. Handsome, figured maple two-piece back, with sides matching. The scroll has similar wood. Plentiful covering of the fine, golden-yellow varnish, much used by the master. *See page 171*

Two thousand, five hundred dollars

No. 7513

JOSEPH GUADAGNINI

Parma, 1793

ex WANAMAKER COLLECTION

Each individual instrument selected for the Wanamaker ensemble had, above all considerations, to have requisite tonal quality. This excellent specimen of the maker's best type of work, while not of large size, has a wonderful depth and roundness of tone, very flexible, and has been used with great success in chamber ensembles. The one-piece back is cut from small-figured, curly maple. Light orange-brown varnish. String length, 13 $\frac{15}{16}$ inches and body 15 $\frac{5}{8}$ inches.

Two thousand, two hundred and fifty dollars

No. 4316

JEAN BAPTISTE VUILLAUME

Paris, 1870

His original number 2812 written in the back. A fine Stradivari copy, in fresh, prime condition. Medium-grained top. Two-piece back, medium-figured curly maple, the sides showing slightly larger figure. Red-brown varnish. As usual with Vuillaume instruments, the tone is broad and full, especially well suited for fine orchestral or ensemble work. A fine, large size; 14 $\frac{7}{8}$ -inch string and 16 $\frac{3}{4}$ -inch body length. Used for many years in the New York Metropolitan Opera Orchestra.

Two thousand dollars

No. 5582

GIOVANNI PAOLO MAGGINI

Brescia, about 1600

Authentic specimens of the work of this grand old master are but seldom met with. This one is of good proportions, with 14 $\frac{1}{8}$ -inch string and 15 $\frac{7}{8}$ -inch body length. The tone is everything one may demand, being sonorous, very free in response, with especially rich, lower register. The back is two-piece, from maple cut slab; the ribs of quarter-cut maple. Rich brown varnish.

Two thousand dollars

No. 7205

GIACOMO RIVOLTA

Milan, 1824

This master was one of the fine exponents of the Milanese school, and although not often met with, his instruments stand in high esteem. The model he used is ideal for elegant tone, being of flat arching, assuring good carrying power. The physical condition is sound and nigh perfect. It has a one-piece, slab-cut maple back, showing pretty, small figure; ribs matching. A light reddish varnish of good quality. A very fine size; 14 $\frac{5}{8}$ -inch string and 16 $\frac{3}{8}$ -inch body length. *See page 172*

One thousand, eight hundred dollars



No. 7018
MICHELE DECONET
Venice, 1780

SEE PAGE 165



No. 7244
NICOLAS LUPOT
Paris, 1818

SEE PAGE 165

RARE OLD VIOLAS

No. 7512
JOSEPH GUADAGNINI
Milan, 1780
ex WANAMAKER COLLECTION

This very excellent instrument is of slightly larger size than the other by the same master which came to us with the Wanamaker Collection—our No. 7513. The string length is $14\frac{9}{16}$ inches, the body $15\frac{3}{4}$ inches. The top is in one piece. The back, two-piece, is of small-figured curly maple. Light red-orange varnish. A lovely tone quality makes this a remarkably fine instrument offered at a very reasonable figure.

One thousand, six hundred and fifty dollars
See page 175

No. 5216
JEAN BAPTISTE VUILLAUME
Paris, about 1875

One of his excellent Stradivari copies, in prime condition, with handsome, two-piece back, and the usual covering of reddish varnish. An unusually rich tonal quality places it in a distinct class. The size is fine, being $14\frac{3}{4}$ inches in string length and $16\frac{1}{4}$ -inch body.

One thousand, five hundred dollars

No. 6688
THOMAS EBERLE
Naples, 1777

Closely resembling the work of the Gagliani, this maker's instruments have always been in great demand, as their fresh, free tone makes them ideal for artistic playing. This viola measures $15\frac{3}{8}$ inches in the body length, and is consequently one which is very easily handled. It has a pretty, two-piece back, and a plentiful covering of the original, rich red-brown varnish.

One thousand, five hundred dollars

No. 7575
PETRUS JOANNES MANTEGATIA
Milan, 1782

A prime, fresh looking instrument, built on a fine, broad pattern, and tonally one which we can highly recommend. The top is of even-

grained spruce. Small-figured curly maple is used in the divided back and ribs. The scroll is of plainer wood. Light brown varnish. Excellent size; $14\frac{3}{8}$ -inch string and $15\frac{7}{8}$ -inch body length.

One thousand, five hundred dollars

No. 3386
JEAN BAPTISTE VUILLAUME
Paris, period 1850-60

Stradivari model, in the usual style of this famous maker. One-piece back of curly maple, with ribs matching. The scroll is cut from wood to match. Reddish varnish. A pure, full-toned viola of medium size; $14\frac{1}{8}$ -inch string and $15\frac{1}{2}$ -inch body length.

One thousand, three hundred dollars

No. 5217
CARLO ANTONIO TESTORE
Milan, 1743

As a general rule, the instruments built by the Testore family are so modeled that their tonal response is exceptional; this viola is no exception. It has a slab-cut, one-piece back of poplar; the ribs are of maple. Reddish varnish. Body length is $15\frac{1}{8}$ inches. *See page 176*

One thousand, two hundred dollars

No. 5362
MICHELE DECONET
Venice, 1751

An excellent instrument, of medium size, possessing the required depth and tenor quality of tone. The string length is $14\frac{7}{8}$ inches, the body $15\frac{3}{4}$ inches. The two-piece back and ribs cut from maple matching in figure. Brownish-red varnish.

One thousand dollars

No. 5365
JOANNES BAPTISTA GABBRIELLI
Florence, 1745

An attractive instrument, with handsome, curly maple two-piece back; ribs matching, and scroll from similar wood. Light golden-brown varnish. A handy size, the string length

RARE OLD VIOLAS

being $14\frac{1}{16}$ inches; the body $15\frac{1}{2}$ inches. The tone is lovely, responsive on the lower strings, well suited to chamber music.

One thousand dollars

No. 5431

ANTONIUS PANDOLFI

Venice, 1740

Built on medium-arched form, good size, with $14\frac{3}{4}$ -inch string and 16-inch body length. Two-piece back of maple, showing indistinct, regular figure. The varnish is of dark red-brown color. A decidedly desirable viola, with fine tone quality.

One thousand dollars

No. 6968

NICOLAS LUPOT

Paris, 1823

A very fine type, Stradivari pattern, with rich, full tone. The size is good, $14\frac{1}{8}$ -inch string and $15\frac{1}{2}$ -inch body length. One-piece back, cut from curly maple, the ribs of smaller figure. Original red-orange varnish.

One thousand dollars

No. 5743

PETRUS AMBROSI

Brescia, 1724

Good, old Italian work, arched model. Two-piece, small figured maple back. Varnish of medium brown color. A good size, $16\frac{5}{16}$ -inch body. The tone is especially good, being even and full, and carrying well.

Nine hundred dollars

No. 6180

VINCENZO JORIO

Naples, 1823

The familiar Neapolitan style, a very desirable viola, in prime condition. The two-piece back is cut from wood showing peculiar figure, the ribs are of maple, small figure. Golden orange-brown varnish. Good size, $14\frac{1}{2}$ -inch string and $15\frac{3}{4}$ -inch body length.

Nine hundred dollars

No. 6574

JOHANNES ANTONIUS MARCHI

Bologna, 1695

An excellent, mellow-toned viola, with $14\frac{9}{16}$ -inch string, and $16\frac{3}{16}$ -inch body length. The two-piece back is cut from poplar, as are also the sides. The scroll is original, and cut from plain maple. Brown varnish.

Eight hundred and fifty dollars

No. 7291

JACOPO BRANDINI

Pisa, 1764

Medium-arched model, a fine type, the pattern broad. The two-piece back is cut from curly maple. Orange-yellow varnish, the top somewhat darkened. The scroll is cut in the style of Testore. String, $14\frac{5}{8}$ inches, and body length, $15\frac{29}{32}$ inches. The tone is lovely, very even and free.

Eight hundred and fifty dollars

No. 7224

JOSEPH DALLAGLIO

Mantua, 1804

A viola built on generous proportions, with a tonal quality in keeping with its size and good looks. Broad, even-grained top. Two-piece back of pretty, figured maple, bird's-eye marking. Golden-yellow varnish. String length, $14\frac{7}{8}$ inches; body $16\frac{9}{16}$ inches.

Eight hundred dollars

No. 4729

JOANNES GAGLIANO

Naples, 1801

Quite frequently, small sized violas are met with, beautiful in wood and workmanship. Whereas there must have been fine violists requiring small instruments, the modern requirements demand bigger sizes, with the result that we are able to offer superb violas like this one at prices far under the market value of either normal sized violas, or violins. It is a fine, flat model, with handsome, broad-figured, two-piece curly maple back; ribs matching, and varnished a rich brown. The tone is very free, and with ample volume. String length, $13\frac{7}{16}$ inches; body, $14\frac{5}{8}$ inches.

Seven hundred and fifty dollars

No. 5111

ALEXANDER MARCHETTI

Milan, 1791

A good, old Italian viola, the model fairly high, even arched. The back is of birch, in one piece. Chestnut brown varnish. String, $14\frac{11}{16}$ inches, and body $16\frac{3}{8}$ inches.

Six hundred and fifty dollars



No. 7565
JOANNES BAPTISTA GABRIELLI
Florence, 1770

SEE PAGE 166



No. 7205
GIACOMO RIVOLTA
Milan, 1824

SEE PAGE 166

RARE OLD VIOLAS

No. 6004
JOSEPH DALAGLIO

Mantua, 1837

A medium-arched model, good size, $14\frac{15}{16}$ -inch string and $16\frac{1}{4}$ -inch body length. Two-piece back of slab-cut maple showing irregular, small figure. Original light amber varnish.

Six hundred and fifty dollars

No. 6772
LOCKEY HILL

London, 1785

A very stunning instrument, the pattern similar to that of Stainer, with pretty, one-piece, curly maple back and ribs, a very fine delicately carved scroll, and covered with the original varnish, of rich, golden-brown color. It measures $15\frac{1}{4}$ inches string, and $16\frac{5}{16}$ inches body length. The tone is very fresh and free. Pleasing to both eye and ear.

Six hundred and fifty dollars

No. 6775
JEAN B. SALOMON

Paris, 1770

Quite characteristic of this fine masters work, flat arching, two-piece, curly maple back, with ribs matching. Original golden-amber varnish, thick and plentiful. String length, $15\frac{3}{16}$ inches; body $16\frac{1}{2}$ inches. Broad, full tone. Perfect preservation.

Six hundred and fifty dollars

No. 4912
JOANNES GAGLIANO

Naples, 1779

Typical Neapolitan work, fine, flat pattern. One-piece, maple back, slab-cut, showing handsome, flamy figure. Good quality varnish of light brown color. String length, $14\frac{3}{16}$ inches; body, 16 inches. Elegant, broad tone.

Six hundred dollars

No. 5761
ROMEO ANTONIAZZI

Cremona, 1883

Good work of a very gifted, modern maker. Top of even, wide-grained spruce. Two-piece

back of handsome, curly maple, the ribs matching. Orange-red varnish. String, $14\frac{11}{16}$ inches, and body length, $16\frac{1}{8}$ inches. Powerful, even tone, of good quality.

Five hundred and fifty dollars

No. 4647
LUIGI CARDI

Verona, 1884

Well-constructed, with wide-grained top, and two-piece curly maple back. Orange varnish. String, $14\frac{13}{16}$ inches, and body, $15\frac{3}{4}$ inches. Excellent, strong tone.

Five hundred dollars

No. 6807
ENRICUS CERUTI

Cremona, 1860

Very good model, Stradivari style. One-piece back, cut from hard root stock, sides similar. Deep brownish-red varnish. String length, $14\frac{1}{8}$ inches; body, $16\frac{1}{16}$ inches.

Five hundred dollars

No. 6870
J. B. SALOMON

Paris, about 1750

Medium flat model. Wide-grained top. Two-piece back of faint figured maple. Thick, orange-yellow varnish. String length, $15\frac{1}{8}$ inches; body $16\frac{1}{2}$ inches. This is a popular size, and a very desirable viola.

Five hundred dollars

No. 5261
JOANNES FRIEDRICH STORCK

Augsburg, 1768

A high-arched viola, with fine-grained top, and two-piece, irregular-flamed maple back. Dark brown varnish. Very sweet, mellow tone. String length, 15 inches; body, $16\frac{3}{4}$ inches.

Four hundred and fifty dollars

No. 4645
DOMENICO RONCHETTI

San Valentino, 1768

A good type of Italian work, slightly arched model. Prime top, of medium, even-grained

RARE OLD VIOLAS

spruce. Two-piece back of slab-cut maple. Thick, deep reddish color varnish. String length, $14\frac{1}{2}$ inches; body, $15\frac{11}{16}$ inches. A fine, rich-toned instrument.

Four hundred dollars

No. 4814
ANDREAS CAROLUS LEEB

Vienna, 1807

Fine workmanship, excellent model. Two-piece back, rather indistinct, medium figure. Golden-brown varnish. String length, $14\frac{1}{4}$ inches; body, $15\frac{3}{32}$ inches. Very handy size, easy to play.

Four hundred dollars

No. 4969
ANGELUS SOLIANI

Mutinae, 1793

Old Italian, well-built, flat-arched pattern. One-piece slab-cut maple back. Yellowish-brown varnish. A fine size, with $16\frac{1}{2}$ -inch body.

Three hundred and eighty-five dollars

No. 5552
LEOPOLD WIDHALM

Nurnberg, 1771

A fine specimen of this great master's work, offered at a very low price. As usual, the model is of medium, high arching. One-piece, rather plain maple back, in prime condition. Dark nut-brown varnish. Good size; $16\frac{1}{4}$ -inch body.

Three hundred and seventy-five dollars

No. 6278
ANTOINE VERON

Paris, 1739

An exceptionally fine, flat-modeled viola. Pretty, small-figured two-piece curly maple back. Brown varnish. In the much wanted size, $16\frac{7}{16}$ -inch body.

Three hundred and seventy-five dollars

No. 6626
MORGLATO MORELLO

Label

Bearing an old Italian maker's name, this instrument is of French origin. It has a small-figured, two-piece maple back. Dark brown varnish. Body, $16\frac{1}{16}$ inches. Very telling tone quality. Has purfled designs on back and double line at edges.

Three hundred and fifty dollars

No. 7262
RICCARDO ANTONIAZZI

Milan, 1881

A very good master, and an excellent specimen of his work, in prime condition. Very fine-grained top. One-piece maple back. Orange varnish. Fine size, $16\frac{7}{16}$ -inch body.

Three hundred and fifty dollars

No. 3607
N. F. VUILLAUME

Brussels, 1839

An instrument which exemplifies the best type of French work; this viola is equally fine with those produced by his brother, Jean Baptiste, in Paris. In prime condition, of well-chosen wood, and covered with the original reddish varnish. The size is a bit under the desired, being $13\frac{7}{8}$ -inch string length and $15\frac{3}{16}$ -inch body; otherwise it would easily fetch several times our price.

Three hundred and twenty-five dollars

No. 7185
CARL FRIEDRICH FICKER

Neukirchen, 1807

Good work in Stainer style. Body, $16\frac{1}{8}$ inches. Curly maple one-piece back. Red-brown varnish. The scroll an artistically cut lion head. Well-balanced tone.

Three hundred dollars



No. 7512
JOSEPH GUADAGNINI
Milan, 1780
ex WANAMAKER COLLECTION
SEE PAGE 169



No. 5217
CARLO ANTONIO TESTORE
Milan, 1743

SEE PAGE 169

RARE OLD VIOLAS

No. 5551
JOANNES GEORGIUS THIR
Vienna, 1791

Built on slightly arched pattern. Two-piece back of rather plain wood. Dark brown varnish. Good size, 16-inch body. Free, even tone.

Two hundred and seventy-five dollars

No. 6481
FRANCOIS FENT
Paris, about 1780

Fine, flat pattern. Two-piece back. Red-brown varnish. Body, 15 $\frac{3}{4}$ inches. A very fine, full-toned viola.

Two hundred and fifty dollars

No. 6573
CARLO CARLETTI
Pieve, 1910

Built somewhat on the pattern of Joseph Guarneri; in perfect condition. Two-piece back of maple cut semi-slab. Deep mahogany-red color varnish. Body, 15 $\frac{11}{16}$ inches.

Two hundred and fifty dollars

No. 5347
CARL FRIEDRICH FICKER
Neukirchen, 1824

Good, old Saxon work; slightly arched pattern. One-piece maple back. Brownish-yellow varnish. Body, 15 $\frac{3}{16}$ inches.

Two hundred and twenty-five dollars

No. 6866
GUILLAUME BARBEY
Paris, 1719

A fine, broad model; 16-inch body, flat pattern. One-piece back. Dark brownish-red varnish. Fine, big tone.

Two hundred and twenty-five dollars

No. 6374
JEAN BAPTISTE COLIN
Paris, 1870

Well-built, flat pattern; 15 $\frac{3}{8}$ -inch body. One-piece, flamed maple back. Light red-brown varnish. Excellent for orchestra work.

Two hundred dollars

No. 3811
ANTON RIEGER
Mittenwald, 1740-1750

A fine, medium-sized viola; 14 $\frac{7}{8}$ -inch body. Small-figured, two-piece maple back. Dark brown varnish.

One hundred and fifty dollars

No. 3814
MARTIN HORNSTEINER
Mittenwald, 1783

Fine type; 15 $\frac{3}{8}$ -inch body. One-piece back, maple with bird's-eye figure. Yellow-brown varnish.

One hundred and fifty dollars

No. 3808
OLD MITTENWALD
About 1810

Good Stradivari pattern. Two-piece curly maple back. Fine, red oil varnish. Body, 15 $\frac{1}{8}$ inches.

One hundred and twenty-five dollars

No. 5348
ANTON HEIDEGGAR
Passau, 1860

Very well built, flat model. Body, 15 $\frac{1}{4}$ inches. One-piece back. Cherry-red varnish. Excellent, even tone.

One hundred and twenty dollars

No. 5308
J. G. PFRETSCHNER
Neukirchen, 1799

Good, old Saxon; 15 $\frac{1}{8}$ -inch body. One-piece curly maple back. Nut-brown varnish. Smooth, even tone.

One hundred dollars



VIOLONCELLO BY
ANTONIUS STRADIVARIUS
Cremona, 1697
ex CASTELBARCO
See Part II, Wurlitzer Catalogue

VOLONCELLOS



No. 6821
JOANNES FRANCISCUS PRESSEDA
Turin, 1830

SEE PAGE 181

RARE OLD VIOLONCELLOS

No. 6821

JOANNES FRANCISCUS PRESSEDA

Turin, 1830

An instrument so fresh that it appears just to have left the maker. His workmanship is beyond criticism, every detail carried out with utmost care; his choice of wood was always both for tonal quality and fine figure. The back of this, in two pieces, is of beautiful curly maple, showing a medium, regular figure, the sides matching. The top wood, also, is of handsome, medium-grained spruce. Every essential part is original, and is entirely covered with his thick, rich golden-red varnish. Its proportions are correct, the string being $27\frac{5}{8}$ inches, the body 29 inches. The tone fully measures up to the impression made by appearance, of a large, broad fullness; it is so free in its response to the bow, that it is a delight to play upon.

See page 180

Five thousand dollars

No. 7039

JOANNES BAPTISTA GABRIELLI

1770

Gabrielli, foremost maker of Florence, presents in this 'cello a noble example of his work,—one of those splendid instruments which is a delight to discriminating 'cellists. The model is broad and arching unusually low. The color is a deep red-brown; the varnish of fine texture and plentiful. Body length, 30 inches; string length, $27\frac{13}{16}$ inches.

See page 183

Five thousand dollars

No. 7124

JOSEPH ROCCA

Turin, 1854

We are fortunate in being in the unique position to have in our stock this superb instrument, and the one previously described, which was made by Rocca's master, it being quite well established that he learned the art in the shop of Pressenda. Remarkably fresh and well preserved, of a fine size, with $27\frac{1}{2}$ -inch string and 30-inch body length, the 'cello produces a very robust, round tone of lovely quality. Curly

maple, two-piece back, showing medium figure, with sides of similar marking. The finely carved scroll is of smaller-figured curly maple. Entirely covered with the original rich red, thick, oil varnish.

See page 184

Five thousand dollars

No. 4993

NICOLAS GAGLIANO

Naples, 1770

It is infrequently that we are able to show celli by this fine maker. It is very characteristic; flat pattern, and of good proportions, the body $29\frac{5}{8}$ inches. The top is of regular-grained spruce. Back of curly maple, two-piece, of regular figure, the sides matching. Well covered with yellow-brown varnish. Excellent, even tone; very responsive. *See page 187*

Three thousand, seven hundred and fifty dollars

No. 6791

GIOFREDUS CAPPÀ

Mandovi, 1697

An extremely handsome instrument and, considering its great age, in remarkable condition. As common with these old makers, it was originally of large dimensions, later cut down to smaller size, and again extended to its present measurements, which are normal, the string length being $27\frac{1}{4}$ inches, with $29\frac{1}{8}$ -inch body. The back is of pretty, small-figured curly maple, in two pieces. Rich golden-orange varnish.

Two thousand, seven hundred and fifty dollars

See page 188

No. 5305

GIACOMO RIVOLTA

Milan, 1822

A very excellent master, whose fine, flat-patterned instruments possess exceptional tone quality. This is all original, with a fine varnish of golden-red-brown color. The back is in two pieces, curly maple, small figure, with ribs matching. String length is $27\frac{1}{2}$ inches, body $29\frac{5}{8}$ inches.

Two thousand, five hundred dollars

RARE OLD VIOLONCELLOS

No. 6716

PETRUS ANTONIUS DALLA COSTA

Treviso, 1747

A good maker, who built his instruments usually on a pattern of Amati style. This is medium-arched, and the tone is very lovely, mellow and rich. The back is of handsome curly maple, in two pieces, with sides matching. The string length is $27\frac{3}{8}$ inches, the body $29\frac{1}{8}$ inches. Varnish of dark red, slightly brown color. *See page 191*

Two thousand, five hundred dollars

No. 6792

THOMAS DODD

London, about 1800

Superb 'cello by the foremost English maker, whose varnish, the envy of his competitors, is superior to many Italians. This strikingly handsome 'cello has tone quality, combining loveliness of voice with great sonority, in short, a solo instrument of high order. Two-piece curly maple back. Rich red-brown varnish. String length, $28\frac{3}{8}$ inches; body, $29\frac{1}{8}$ inches.

Two thousand, two hundred and fifty dollars

See page 192

No. 6217

JOANNES GAGLIANO

Naples, 1803

A good specimen, medium flat arching. The back is two-piece, of maple cut half-slab, showing a close, strong figure, with ribs of similar marking. Deep brown varnish. String length, $27\frac{1}{4}$ inches; body, $29\frac{3}{8}$ inches. A fine, even tone, with depth and much reserve power.

Two thousand, two hundred dollars

No. 4683

LORENZO VENTEPANE

Naples, 1820

A very fine, flat patterned 'cello by this master, whose work resembles that of the best Gagliano type. The back is cut from curly maple, divided, with ribs of similar marking,

the scroll also. Plentiful covering of the original golden-brown varnish. String length, $27\frac{3}{8}$ inches; body, $29\frac{3}{8}$ inches. The tone is excellent, being crisp and free in response, mellow and even.

Two thousand dollars

No. 6577

JOSEPH PANORMO

London, 1811

The many fine instruments produced by the son of the great Italian, especially violoncelli, bear evidence of the thorough application to his art of the principles of the great masters. A copy of Stradivari, with a divided back of small-figured, curly maple, and light golden-brown varnish, an attractive instrument, the tone of which is full and rich. String, $27\frac{5}{8}$ inches, and body length, $29\frac{1}{8}$ inches.

Two thousand dollars

No. 7102

ENRICUS CERUTI

Cremona, 1867

At first glance, an impressive instrument, the type being that of the great master Goffriller. In strong, healthy condition, with fine, noble tone quality. Handsome, slab-cut, one-piece back, showing flamy figure. Orange-red varnish. Full proportioned, $27\frac{1}{4}$ -inch string and $30\frac{3}{8}$ -inch body.

One thousand, six hundred and fifty dollars

No. 6053

JEAN BAPTISTE VUILLAUME

Paris, about 1860

Another fine Stradivari copy by the great French master, and in prime condition. Curly maple showing a medium-flame, used in the divided back, with ribs matching. The scroll is cut from plainer maple. Fine, light red varnish. String, $27\frac{3}{8}$ inches; body length, $29\frac{1}{8}$ inches. Elegant, telling tone quality.

One thousand, six hundred dollars



No. 7039
JOANNES BAPTISTA GABRIELLI
1770

SEE PAGE 181



No. 7124
JOSEPH ROCCA
Turin, 1854

SEE PAGE 181

RARE OLD VIOLONCELLOS

No. 6051
ANTONIO PEDRINELLI
Crespano, 1820

A fine producer, who patterned his instruments on the models of the great masters. This is flat modeled, Amati soundholes. The divided back is cut from poplar wood. Rich, chestnut brown varnish. String length, $27\frac{11}{16}$ inches, and body, $29\frac{3}{4}$ inches. Beautiful, round tone, very even and responsive, with full lower register.

One thousand, five hundred dollars

No. 6129
N. DARCHE
Aix-la-Chapelle, 1844

A very fine Stradivari model, in prime condition. Divided, small-figured curly maple back, with ribs matching. Similar wood in the artistic scroll. Dark red varnish of excellent quality. String length, $27\frac{11}{16}$ inches, and body, $29\frac{3}{4}$ inches. An elegant, responsive tone.

One thousand, five hundred dollars

No. 6436
ANDREA POSTACCHINI
Firmi, 1807

Pattern of Stradivari, very well constructed. Two-piece back, cut from small-figured, curly maple. Light golden-brown varnish. A fine size, $29\frac{1}{8}$ -inch body. Lovely, round tone, very easy in response, and resonant far carrying.

One thousand, five hundred dollars

No. 6484
RAFFAELE FIORINI
Bologna, 1868

A Stradivari pattern, perfect in condition. The top is of a very fine-figured spruce. Divided back, showing a silky, medium-flamy figure; the ribs are of strongly-figured curly maple. Elegant large scroll. Thick red-brown varnish. String length, $27\frac{11}{16}$ inches, and body, $29\frac{9}{16}$ inches.

One thousand, five hundred dollars

No. 6824
JOHANNES CUYPERS
Hague, 1790

The most renowned Dutch maker of his time, his instruments are much favored on

account of their excellent, full tone. This is a prime specimen, with parts all original, as well as the fine, golden-brown varnish. String length, 27 inches; body, $28\frac{15}{16}$ inches. Curly maple divided back.

One thousand, five hundred dollars

No. 6485
GIOFREDO BENEDETTO RINALDI
Turin, 1859

A favored pupil of Pressenda, his style of work is similar. Flat pattern, Joseph Guarneri type. Divided back, showing faint, wide figure; ribs similar. The original red-brown varnish in plentiful quantity. String length, $27\frac{15}{16}$ inches, body, $29\frac{3}{4}$ inches. Pure, rich tone, with great reserve.

One thousand, two hundred and fifty dollars

No. 6332
LEOPOLD WIDHALM
Nurnberg, 1788

Widhalm violins have always been very popular; his 'cellos are not often met with. This is in his characteristic style, in excellent state of preservation. Curly maple divided back. Thick, crinkly, red-brown varnish. String length, $27\frac{5}{8}$ inches; body, $29\frac{9}{16}$ inches. Beautiful singing tone.

One thousand, two hundred dollars

No. 7271
JOAN CAROL KLOZ
Mittenwald, 1769

Always popular, Kloz instruments, with hardly an exception, possess sweetness of tone, combined with excellent carrying power. This is a good specimen, with two-piece curly maple back and ribs. Yellow-brown varnish. String length, $27\frac{1}{4}$ inches; body, $29\frac{11}{16}$ inches.

One thousand, two hundred dollars

No. 4534
SANTINO LAVAZZA
Milan, 1763

Typical Milanese work, flat pattern, fine preservation. The two-piece back is of curly maple, showing small figure. Good covering of orange-yellow varnish. String length, $27\frac{3}{8}$ inches; body, $29\frac{3}{16}$ inches. A pure, rich-toned violoncello, well suited for concert purposes.

One thousand dollars

RARE OLD VIOLONCELLOS

No. 4634

PAOLO ANTONIO TESTORE

Milan, 1757

An interesting, old Italian work, with a lovely, pure tone. Slab-cut divided back. Golden-yellow-brown varnish. Of full proportions; 28 $\frac{3}{8}$ -inch string and 30 $\frac{1}{8}$ -inch body length.

One thousand dollars

No. 6393

JOHANN BAPTIST SCHWEITZER

Pesth, 1835

Very good work; Stradivari pattern. The divided back is of handsomely figured curly maple; ribs similar. The wood in the well-cut scroll matches. Golden-brown varnish. String length, 27 $\frac{1}{4}$ inches; body, 29 $\frac{11}{16}$ inches. A rich, full-toned instrument.

One thousand dollars

No. 6429

JOANNES VAROTTI

Bologna, 1799

A model original with the maker, arched from edges and flattened centre. The back is in two pieces, slab-cut, showing differing graining. Light golden varnish. String length, 27 $\frac{1}{4}$ inches; body, 30 inches. Very mellow, even tone.

One thousand dollars

No. 6812

JOSEPH HILL

London, 1750

This fine master excelled in his violoncelli. This is a flat pattern, with well-selected wood. The back is divided, and cut from curly maple, showing pretty, small figure. Golden-brown varnish. String length, 27 $\frac{3}{16}$ inches; body, 29 $\frac{3}{4}$ inches. A lovely, even tone. Very choice example.

One thousand dollars

No. 7167

MATTEO ALBANI

Bozen, 1713

A stunning 'cello, slightly below normal size; 26 $\frac{1}{2}$ -inch string and 28 $\frac{11}{16}$ -inch body. Very slightly arched model, beautiful wood and excel-

lent workmanship. Divided back of handsome, small-figured curly maple. Rich, dark red varnish. A tone of lovely quality, with ample volume for concert work.

One thousand dollars

No. 7365

PIETRO CASTELLANI

Mantua, 1860

Very fine, medium-arched model, in excellent condition. Divided back of large-figured curly maple. Dark chestnut-brown varnish. String length, 27 $\frac{5}{8}$ inches; body, 30 inches. A full, rich tone makes this a fine solo instrument.

One thousand dollars

No. 7163

A. MARTIN STOSS

Vienna, 1826

One of the best makers of Vienna. This 'cello is strong and heavy in wood, with two-piece, slab-cut, flamed maple back. Yellow-brown varnish. String length, 27 $\frac{9}{16}$ inches; body, 29 $\frac{1}{2}$ inches. Large, even tone.

Nine hundred dollars

No. 7207

THOMAS DODD

London, about 1820

Another fine specimen; well-executed repairs account for the low price at which it is offered. Two-piece curly maple back; ribs match. Red-brown varnish. String length, 26 $\frac{3}{4}$ inches; body, 28 $\frac{13}{16}$ inches. Tonally, very desirable.

Nine hundred dollars

No. 7186

LOCKEY HILL

Southwark, 1825

This fine, old English maker fashioned many beautiful instruments. This comes to us in a very fine state of preservation; has a handsome, two-piece back of small-figured curly maple, sides and scroll of similar wood, and light brown varnish. The string length is 27 $\frac{3}{16}$ inches, the body 29 $\frac{3}{16}$ inches. Mellow, rich tone.

Eight hundred dollars



No. 4993
NICOLAS GAGLIANO
Naples, 1770

SEE PAGE 181



No. 6791
GIOFREDUS CAPPA
Mandovi, 1679

SEE PAGE 182

RARE OLD VIOLONCELLOS

No. 7265

SEBASTIAN DALINGER

Vienna, 1784

Many remarkable masters flourished in Vienna, and Dalinger was of the best. This is a good example. It has a one-piece, slab-cut maple back; the sides similar. Dark brown varnish. String length, $27\frac{3}{8}$ inches, body, $29\frac{1}{8}$ inches.

Eight hundred dollars

No. 6622

MATTHIAS KLOZ

Mittenwald, 1740

The usual type, well constructed. Two-piece back, rather faint, wide figure. Varnish of brown color, top slightly lighter shade. String length, $26\frac{7}{8}$ inches; body, $29\frac{1}{16}$ inches. Beautiful, mellow tone quality.

Seven hundred and fifty dollars

No. 6657

CHARLES GAILLARD

Paris, 1868

Stradivari pattern. Two-piece back of small-figured maple; sides match. Golden-amber varnish. Large, even tone. String length, $27\frac{3}{8}$ inches; body, $29\frac{3}{4}$ inches. A fine orchestra instrument.

Seven hundred and fifty dollars

No. 7576

MATTHIAS THIR

Vienna, 1773

Medium arching, excellent workmanship and well-chosen wood, combine to make this 'cello a decidedly attractive instrument, tonally desirable. The back is in two parts, the joint not in the center but to right of it. Dark red-brown varnish. String length, $27\frac{5}{16}$ inches; body, $29\frac{5}{16}$ inches.

Seven hundred and fifty dollars

No. 3368

PRESTON

London, about 1824

Good, old English type, slightly arched pattern. Divided back of slab-cut maple, showing peculiar knotty marking. Fine, reddish varnish.

String, $26\frac{3}{8}$ inches, and 29-inch body length; being slightly under normal measurements, an ideal 'cello for a person with small hands. It has a smooth, sweet tone, with plenty of strength.

Six hundred and fifty dollars

No. 4556

GIUSEPPE OREFICE

Ascoli, 1808

An old Italian, in fine physical condition. Rather abrupt arching. One-piece, slab-cut back. Orange-brown varnish. String length, $27\frac{3}{8}$ inches; body, $29\frac{3}{8}$ inches. The tone is mellow and even; ideal for parlor use.

Six hundred and fifty dollars

No. 6839

ANDREAS FERDINAND MAYR

Salzburg, 1737

This maker followed the Stainer pattern. The back is divided, of curly maple, showing medium figure. Red-brown varnish. String length, $27\frac{1}{8}$ inches; body, $29\frac{1}{8}$ inches.

Six hundred and fifty dollars

No. 7211

J. CARTER

London, 1785

Like many of his countrymen, his pattern was after Stainer, although not highly arched. One-piece back, small figure. The original red-brown varnish in almost unworn condition. String length, $26\frac{5}{8}$ inches; body, 29 inches.

Six hundred and fifty dollars

No. 6103

BENOIST FLEURY

Paris, 1758

Flat pattern, well built. Two-piece back; fair, uneven figure. Red-brown varnish, plentiful, of good texture. String length, 27 inches; body, $28\frac{1}{8}$ inches.

Six hundred dollars

RARE OLD VIOLONCELLOS

No. 6770

GILKES

London, about 1800

Bears the brand of the maker, probably the work of Samuel Gilkes. Medium-arched pattern. Orange-brown varnish of good texture. String length, $26\frac{3}{4}$ inches; body, 29 inches.

Six hundred dollars

No. 7492

CARL AUGUST OTTO

Ludwigslust, 1863

Flat arching, Stradivari type. Two-piece back of curly maple, small figure. Rich orange varnish. String length, $27\frac{5}{8}$ inches; body, $30\frac{1}{16}$ inches. A fine, round tone.

Six hundred dollars

No. 4176

JOANNES CHRISTOPHER LEIDOLFF

Vienna, 1750

A fine maker, who followed the Stainer pattern. One-piece maple back. Dark red-brown varnish. String length, $27\frac{1}{2}$ inches; body, $29\frac{11}{16}$ inches.

Five hundred dollars

No. 4197

THOMAS SMITH

London, 1790

Fine, old English work, medium-arched pattern. Two-piece, quarter-cut maple back, small, faint figure. String length, $26\frac{1}{16}$ inches; body, $29\frac{1}{4}$ inches.

Five hundred dollars

No. 4812

JOANNES BAPTIST HAVELKA

Vienna, 1781

Medium-arched model. One-piece back, showing faint, small, curly figure. Dark plum-brown varnish. String length, $27\frac{3}{4}$ inches; body, $30\frac{1}{16}$ inches.

Five hundred dollars

No. 6017

SILVESTRE AND MAUCOTEL

Paris, 1903

Excellent, modern French work; well-selected wood. Two-piece curly maple back. Dull reddish varnish. Even, responsive tone. String length, $27\frac{1}{4}$ inches; body, $30\frac{1}{16}$ inches.

Five hundred dollars

No. 6588

W. H. HAMMIG

Leipzig, 1870

This fine master produced elegant instruments; this is a fine Strad copy. String length, $27\frac{1}{2}$ inches; body, $29\frac{7}{8}$ inches. It has two-piece back, of medium-figured maple; sides matching. Orange-brown varnish. Rich, broad tone.

Five hundred dollars

No. 6823

PAILLIOT

Paris, about 1780

The work of one of the brothers Pailliot, and a fine Stradivari pattern. Two-piece curly maple back. Light red-brown varnish. String length, $26\frac{5}{16}$ inches; body, $28\frac{5}{8}$ inches.

Five hundred dollars

No. 6838

LOUVET

Paris, 1754

Fine, clean workmanship. Divided back, figured maple varying. Yellow-brown varnish. String length, $26\frac{3}{4}$ inches; body, 28 inches.

Five hundred dollars

No. 6950

JOHN FURBER

London, 1811

Typical, in excellent condition; lovely tone. Divided back of curly maple. Body length, $28\frac{1}{16}$ inches. Light brownish-yellow varnish.

Five hundred dollars



No. 6716
PETRUS ANTONIUS DALLA COSTA
Treviso, 1747

SEE PAGE 182



No. 6792
THOMAS DODD
London, about 1800

SEE PAGE 182

RARE OLD VIOLONCELLOS

No. 7375
JOSEPH BASSOT
Paris, 1769

One of the fine, old French masters, who built on medium, high pattern. Back of small-figured maple, divided. Yellow-brown varnish. String length, $27\frac{1}{4}$ inches; body, $28\frac{5}{8}$ inches. Very smooth, pure tone.

Five hundred dollars

No. 4692
BENJAMIN BANKS
London, 1779

Typical old English work. Divided back of small-figured, curly maple. Reddish varnish. Body length, $28\frac{13}{16}$ inches. Rich, warm tone quality.

Four hundred and fifty dollars

No. 6815
ANTON JAIS
Mittenwald, 1820

Fine Tyrolian work, slightly arched model. The back is divided, of small, irregular figure, sides matching. Body length, $29\frac{3}{4}$ inches.

Four hundred and fifty dollars

No. 7432
J. P. MICHELOT
Paris, 1770

Good, flat model. Stradivari type. Two-piece, curly maple back; ribs match. Yellow-brown varnish. String, 28 inches; body length, $29\frac{1}{2}$ inches.

Four hundred and fifty dollars

No. 6769
THOMAS SMITH
London, 1770

Attributed to this fine maker. The pattern is Amati. Two-piece back. Chestnut brown varnish. Body, $28\frac{7}{8}$ inches.

Four hundred dollars

No. 6922
JOSEPHUS FERDINANDUS LEIDOLFF
Vienna, 1768

Built on the pattern of Stainer. Divided back of flamed maple; sides plainer. Dark brown varnish. Body length, $30\frac{5}{8}$ inches.

Four hundred dollars

No. 6951
MATTHEW FURBER
London, 1780

A medium, flat model, Amati type. Curly maple, two-piece back. Deep red-brown varnish. Body, $29\frac{9}{16}$ inches. Very smooth, free tone.

Four hundred dollars

No. 4733
ANTONIO CAMPOSTANO
Milan, 1700

Very old Italian work, high-arched pattern. Divided back of rather plain birch. Dark red-brown varnish. Body, $29\frac{5}{8}$ inches. Very sweet, mellow tone.

Three hundred and fifty dollars

No. 5135
HANS NEUNER
Mittenwald, 1830

Flat model, excellent work. Two-piece, slab-cut, maple back. Red-brown varnish. Body, $29\frac{7}{8}$ inches. Broad, even tone.

Three hundred and fifty dollars

No. 5764
OLD GERMAN WORK
Saxony, about 1880

Well-made Stradivari model. Handsome, two-piece, curly maple back, with ribs matching. Orange-brown oil varnish. Body, $29\frac{11}{16}$ inches. Strong tone.

Three hundred and fifty dollars

RARE OLD VIOLONCELLOS

No. 5766
OLD ITALIAN WORK
About 1800

Bears Testore label. Medium-arched model. Two-piece, beechwood back. Deep orange varnish. Body, $28\frac{7}{8}$ inches. A beautiful, rich-toned 'cello for parlor use.

Three hundred and fifty dollars

No. 6122
J. BARBE
Mirecourt, about 1840

Typical French flat model, Stradivari pattern. Divided back, small figure, curly maple. Brown varnish. Back, $29\frac{9}{16}$ inches. Powerful tone.

Three hundred and fifty dollars

No. 6177
P. CHARLES PREVOST
Paris, 1770

A very good instrument, flat pattern. Two-piece back of curly maple. Brown varnish. Body, $29\frac{11}{16}$ inches.

Three hundred and fifty dollars

No. 6589
CARL FRIEDRICH LIPPOLD
Neukirchen, 1845

Stradivari pattern. Two-piece, maple back. Orange varnish. Body, $29\frac{3}{4}$ inches. Excellent, broad tone.

Three hundred and fifty dollars

No. 6783
JOHANN ADAM SCHOENFELDER
Neukirchen, 1797

Typical old Saxon work, flat pattern. Two-piece, maple back. Yellow-brown varnish. Body, 29 inches. Even tone of good quality.

Three hundred and fifty dollars

No. 7170
MARTIN HORNSTEINER
Mittenwald, 1767

Excellent, flat Stradivari pattern. Two-piece curly maple back. Red-brown varnish. Body, $28\frac{5}{16}$ inches. Pure, responsive tone.

Three hundred and fifty dollars

No. 7493
J. ADOLPH KRUG
Detroit, 1895

A very fine American maker, whose instruments are well and favorably known, good workmanship, carefully selected material, and superior tonal quality making them suitable for fine performance. This has a two-piece curly maple back, ribs matching, the neck and scroll of similar wood. Light red-brown varnish. Body, $30\frac{3}{16}$ inches.

Three hundred and fifty dollars

No. 4263
NEUNER AND HORNSTEINER
Mittenwald, about 1870

An ornamentally purfled instrument, of the type made by these excellent workers for exhibition purposes. In addition to a double row of purfling, a pretty design extends from each end and in the center of the back, which is divided and cut from handsome curly maple. Covered with the original, rich red-brown varnish. The body is $29\frac{5}{16}$ inches in length.

Three hundred and fifty dollars

No. 4813
SOHET
Leodii, 1802

A good, old Flemish maker. Divided back of medium-flamed maple. Flat model. Yellow-brown varnish. Body, $29\frac{3}{8}$ inches. Strong tone of good carrying quality.

Three hundred dollars



No. 6484
RAFFAELE FIORINI
Bologna, 1868

SEE PAGE 185



No. 6824
JOHANNES CUYPERS
Hague, 1790

SEE PAGE 186

RARE OLD VIOLONCELLOS

No. 5237
JOHANN GEORG VOGLER
Wurzburg, 1746

A high-arched model, in fine condition. Two-piece, quarter-cut maple back. Dark brown varnish. Body, $30\frac{3}{4}$ inches. A large proportioned instrument, with tone of excellent response and power.

Three hundred dollars

No. 7180
OLD GERMAN
About 1850

Good Saxon work, flat pattern, and excellent condition. Two-piece curly maple back. Red-orange varnish. Back, $29\frac{1}{2}$ inches. Responsive, even tone.

Two hundred and seventy-five dollars

No. 3956
AMBROISE DE COMBLE
Tournay, 1783 (⅜ size)

A very interesting, small-sized instrument, with large, pleasing tone. The front is of wide-grained spruce; the back, rather plain maple, divided. The ribs are of reenforced spruce. Light red-brown varnish. String length, 27 inches; body, $28\frac{1}{8}$ inches.

Two hundred and fifty dollars

No. 3962
OLD SAXON WORK

Medium-grained spruce top. Divided back, of curly maple. Orange varnish. Body, $29\frac{3}{4}$ inches. Good, full tone.

Two hundred and fifty dollars

No. 4118
JOHANN GEORGE MEISEL
Klingenthal, 1785

Good Saxon. Two-piece back of small-figured curly maple. Orange varnish. Body, $29\frac{5}{16}$ inches. *Two hundred and fifty dollars*

No. 4935
GAILLARD
Paris

Thus labelled, and of fine, old French work. Flat model. One-piece poplar wood back. Brown varnish. Back, $29\frac{3}{4}$ inches.

Two hundred and fifty dollars

No. 3955
OLD FRENCH
About 1750 (¾ size)

Probably by Salomon, a fine maker in Paris. Two-piece back, medium-figured maple. Brownish yellow varnish. Body, $25\frac{1}{8}$ inches.

Two hundred and twenty-five dollars

No. 6828
OLD MIRECOURT
About 1800

Stradivari pattern. Two-piece back, rather plain wood. Red-brown varnish. Body, $29\frac{1}{8}$ inches. Fine orchestra 'cello.

Two hundred and twenty-five dollars

CONTRA BASSES

A number of fine instruments are available, including some which were included in the Wanamaker collection. Full information furnished on request.

STRINGS

The most important adjunct to the instrument, the selection of properly gauged strings, of quality combining clean vibration, easy response, purity in fifths, and durability, has ever been one of the great difficulties of the performer. Repeated tests of many popular brands have been made by us, and the herein mentioned strings are in general use for our own instruments.

VIOLIN STRINGS

VIOLIN E STRINGS

A very small minority of violinists still adhere to the use of gut strings, and in these we carry in stock the most wanted brands, in both tested single lengths, and the multi-length coiled strings.

We carry in stock various wire strings, of European manufacture....doz. \$.50 each \$.10
Keelock, with patent peg hole pin, American manufacture.....doz. 1.50 each .15
Lugen Crystal, new process, American manufacture.....doz. 1.50 each .15

HILL STEEL E STRINGS

Manufactured under a special process, these fine strings, which are in use by the greatest artists, produce tone quality unsurpassed.

They are to be had in two thicknesses, thin and medium.....doz. \$4.00 each \$.35

VIOLIN A STRINGS

Hakkert, single tested lengths, superior tone quality.....doz. \$3.25 each .30
Pirastro "Wondertone," tested single lengths.....doz. 3.50 each .30
"Tricolore," tested single lengths.....doz. 4.00 each .35

VIOLIN D STRINGS

We can supply gut D strings, although the demand for them has practically ceased, since the winding of satisfactory aluminum-covered spun strings has practically eliminated their use. The aluminum-wound string produces a purer tone quality, with much freer response to the bow.

Aluminum, black silk-wound ends, with floss undercovering.....doz. \$5.00 each \$.50
Aluminum, grey silk-wound ends, wound on finest tested gut.....doz. 8.00 each .75

VIOLIN G STRINGS

Red silk-wound ends, burnished silver wire on floss underlay.....doz. 10.80 each 1.00
Grey silk-wound ends, burnished silver wire on finest tested gut.....doz. 13.50 each 1.25
Burnished silver wire, "Red-O-Ray".....doz. 16.00 each 1.50

VIOLA STRINGS

VIOLA A STRINGS

Hakkert, pure in tone, correct in fifths.....each \$.35
Pirastro "Wondertone," true in fifths.....each .35

VIOLA D STRINGS

Hakkert, pure in tone, correct in fifths.....each .45
Pirastro "Wondertone," true in fifths.....each .45
Aluminum-wound, yellow silk-wound ends.....each .75
Aluminum-wound, "Red-O-Ray".....each .85

VIOLA G STRINGS

Blue silk-wound ends, burnished silver wire.....each 1.25
Burnished silver wire, "Red-O-Ray".....each 1.75

VIOLA C STRINGS

Blue silk-wound ends, burnished silver wire.....each 1.50
Burnished silver wire, "Red-O-Ray".....each 2.00

Send for our General Merchandise Catalogue showing complete line of accessories

VIOLONCELLO STRINGS

VIOLONCELLO A STRINGS

Tonecraft, trued gut.....	each \$.60
"Red-O-Ray," waterproofed, very durable, trued.....	each .75
Hakkert Majestic, pure in tone, correct in fifths.....	each 1.00
Pirastro "Wondertone," true in fifths.....	each 1.00

VIOLONCELLO D STRINGS

Tonecraft, trued gut.....	each .75
"Red-O-Ray," waterproofed, very durable, trued.....	each 1.00
Hakkert Majestic, pure in tone, correct in fifths.....	each 1.25
Pirastro "Wondertone," true in fifths.....	each 1.25
Wound with aluminum wire.....	each 1.00
Wound with aluminum wire, "Red-O-Ray".....	each 1.50

VIOLONCELLO G STRINGS

Silver-plated copper wire-wound, green silk ends.....	each 1.00
Silver-plated copper wire-wound, "Red-O-Ray".....	each 1.25
Wound with pure silver wire, burnished, blue silk ends.....	each 2.25
Wound with pure silver wire, burnished, "Red-O-Ray".....	each 2.50

VIOLONCELLO C STRINGS

Silver-plated copper wire-wound, green silk ends.....	each 1.25
Silver-plated copper wire-wound, "Red-O-Ray".....	each 1.50
Wound with pure silver wire, burnished, blue silk ends.....	each 3.00
Wound with pure silver wire, burnished, "Red-O-Ray".....	each 3.25

FINE OLD BOWS FOR VIOLIN, VIOLA AND VIOLONCELLO

The work of practically every maker of renown is contained in our large collection, every specimen a carefully selected bow, tested for actual playing qualities. These are fully described in a separate brochure.

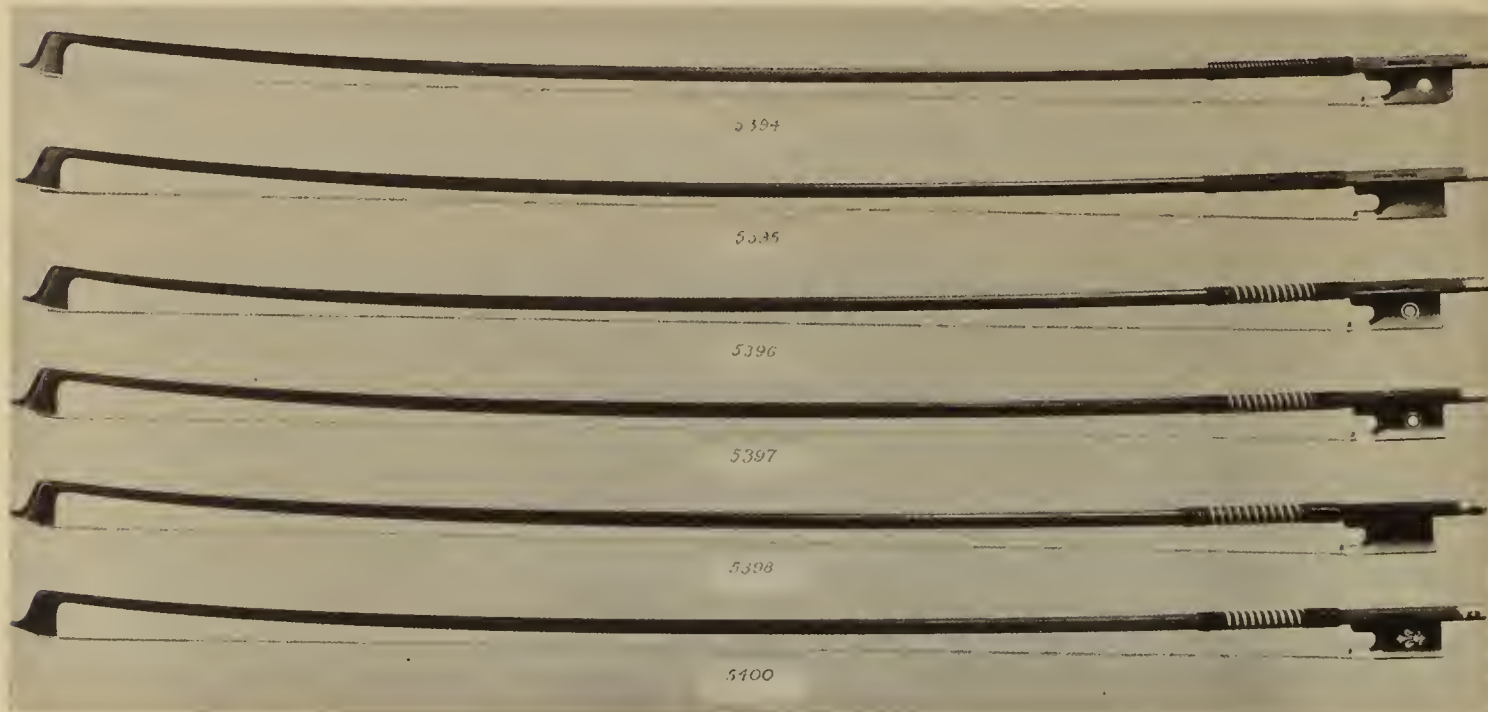
Send for our General Merchandise Catalogue showing complete line of accessories

BOWS BY MESSRS. W. E. HILL & SONS, LONDON

VIOLIN, VIOLA AND VIOLONCELLO

The bows of Messrs. Hill have, for many years, been held in the highest regard by the world's best players. There is scarcely an artist before the public today who doesn't own one. No other bows of contemporary make exhibit such high quality workmanship. The sticks are made from the choicest well-seasoned pernambuco. The frogs are of superior construction, the bow screws case-hardened and very durable.

They are used and endorsed by leading violinists everywhere.



VIOLIN BOWS

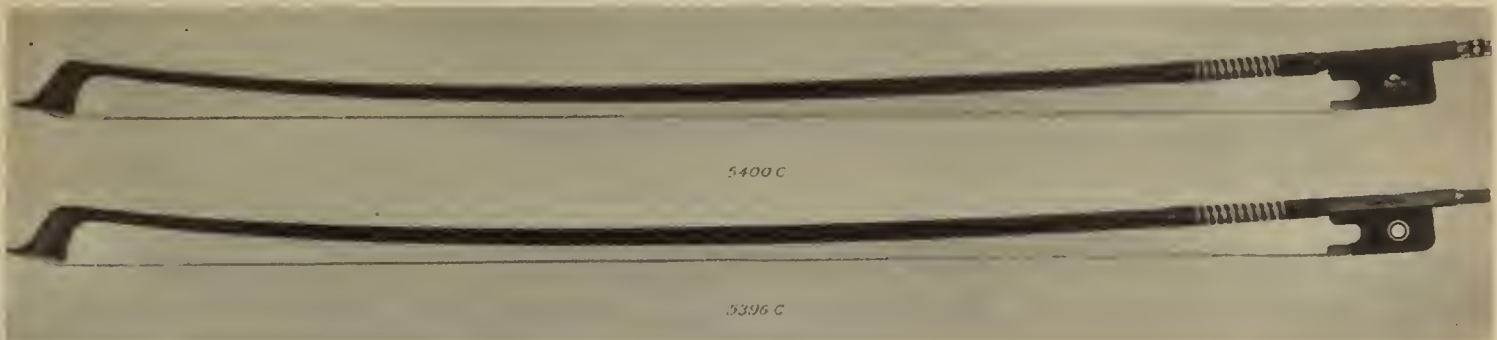
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| No. 5394 | Pernambuco, round or octagonal, plain ebony frog, pearl slide, beveled corner, sterling silver ferrule, whalebone wrapping, sterling silver head tip..... | \$ 27.50 |
| No. 5395 | Pernambuco, choice quality, round or octagonal, plain ebony frog, pearl slide, sterling silver mounted, silver button, case-hardened screw and eye, whalebone wrapping, sterling silver head tip. A fine, flexible bow..... | 35.00 |
| No. 5396 | Pernambuco, of selected quality, round or octagonal, ebony frog, sterling silver mounted, pearl slide, pearl eyes and silver inlaid rings on sides of frog, silver button with case-hardened screw and eye, whalebone wrapping, sterling silver head tip.... | 50.00 |
| No. 5397 | Pernambuco, choicest selection, round or octagonal, tortoise-shell frog, pearl slide, sterling silver mounted, pearl eye and silver inlaid ring on either side of frog, silver button and case-hardened screw and eye, whalebone wrapping, sterling silver head tip..... | 75.00 |
| No. 5398 | Pernambuco, choicest selection, round or octagonal, ebony frog, mounted with gold ferrule, pearl slide and heel, gold and ebony button and case-hardened screw, gold head tip, whalebone wrapping | 115.00 |
| No. 5399 | Same as No. 5398, but with gold heel and pearl eyes, surrounded by inlaid gold ring on sides of ebony frog, gold and ebony button..... | 135.00 |
| No. 5400 | Pernambuco, of finest quality, especially chosen for strength and elasticity, round or octagonal, tortoise-shell frog, pearl slide, gold ferrule and gold heel, fleur de lys inlaid on both sides of frog, gold and pearl button, whalebone wrapping, gold head tip..... | 150.00 |

ESPECIALLY SELECTED BOWS

- No. 5118 Edwin Herrmann, pernambuco, ebony frog, silver trimmed, silver and ebony screw button..... \$15.00
- No. 5387 A. Prager, pernambuco, round, ebony frog, silver trimmed, silver button. These bows are splendidly balanced and have strength, and fine playing quality. No better value for the money, anywhere..... 18.00
- No. 5402 Albert Nurnberger, pernambuco, round, ebony frog, silver trimmed, excellent as to balance and playing quality..... 25.00

We carry in stock a wide assortment of bows by well known European makers, in all price ranges. These are fully described in our *General Merchandise Catalogue*.

HILL VIOLONCELLO BOWS



- No. 5395C Pernambuco, choice quality, round or octagonal, plain ebony frog, sterling silver mounted, silver button, same description as violin bow No. 5395 \$35.00
- No. 5396C Same description as violin bow No. 5396..... 50.00
- No. 5400C Same description as violin bow No. 5400..... 150.00

HILL VIOLA BOWS

Hill Viola Bows are identical in style and price.

REHAIRING AND REPAIRING BOWS.

Rehairing Violin, Viola and Violoncello bows:

- Extra quality selected Siberian hair..... \$1.25
- Finest quality, W. E. Hill & Sons special..... 1.50
- Fitting new ivory tip, with ebony underlay, good quality..... 1.25
- Fitting new ivory tip, with ebony underlay, extra quality..... 1.50
- Wrapping bows with leather..... .50
- Wrapping bows with pure silver wire, with leather thumb grip..... 1.50
- Wrapping bows with whalebone, with leather thumb grip..... 5.00
- Fitting brass nuts..... .35
- Fitting pearl slides..... \$1.00 and 1.50
- Fitting ebony frogs, German silver trim..... 1.50 to 3.00
- Fitting ebony frogs, pure silver mountings..... 3.50 to 7.50

It is possible to repair heads of bows when breaks occur in central part; when the break is near the upper edge it is inadvisable, and in such cases new heads can be fitted. We do not recommend such repairs excepting in the case of valuable sticks.

Estimates furnished only upon examination

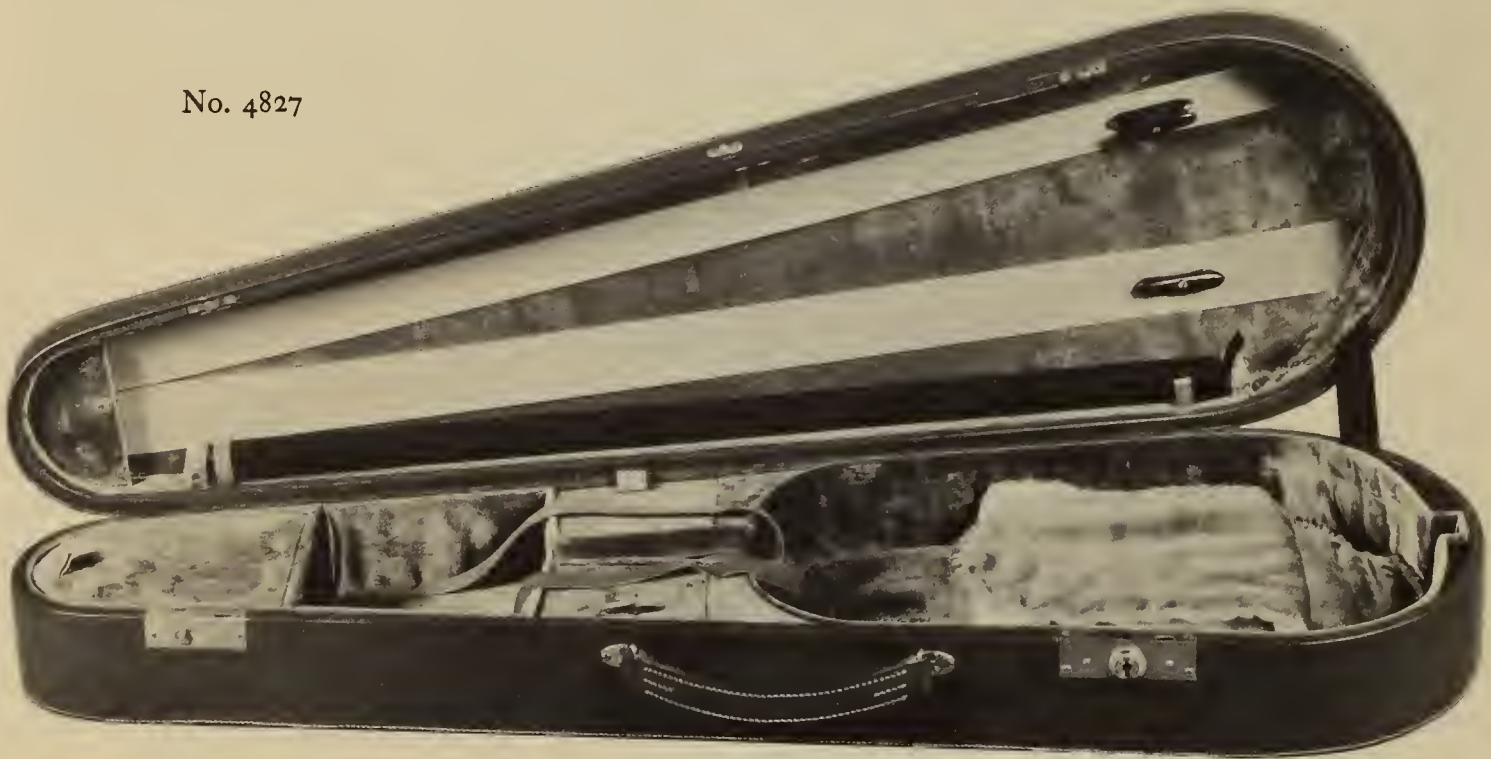
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HILL & SONS' VIOLIN CASES

Violin cases by Hill have a distinction not found in any others. Beautiful design and fine balance give to these cases a high place in the estimation of owners of fine violins throughout the entire world. Scarcely an artist on tour who does not carry either a single or double Hill case. They are made deep enough, so that the sides of the instrument are well protected; only the finest materials and especially designed hardware are used; the workmanship is fully in keeping with the standards of the house and of the best in British craftsmanship.

- No. 4823 Pegamoid, black pebble grain, covering over deep wood frame; silk plush lined, silk plush blanket, two pockets, place for two bows. Strong lock and clasps, leather handle, very light weight\$ 40.00
- No. 4825 For one violin. Quartered oak of choicest selection, handsomely marked. Lined with silk plush, pleasing soft colors; silk plush violin blanket to match. Fine carrying cover. Space for two bows. Leather handle..... 100.00
- No. 4825½ For one violin. Quartered oak of choicest selection. Silk plush lining with silk plush violin blanket. Outer cover of hand-sewn cowhide of most attractive appearance. Strong lock. Leather handle. This is known as the "Kreisler" model..... 140.00

No. 4827



- No. 4827 For one violin. Leather covered, hand-stitched, tan color, with removable outer cover of velvet-lined green mackintosh. Lined with finest silk plush, with silk plush violin blanket. Workmanship of the very finest, such as seen in only the best London leather work. Special lock, hinges, etc.....\$150.00

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HILL & SONS' CASES FOR TWO VIOLINS



No. 4828

- | | | |
|-----------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
| No. 4826 | For two violins. Oblong case of finest quartered oak. Strong canvas carrying cover. Lined with silk plush. Finest quality stitched leather handle. Special lock. A strong, durable, handsome case..... | \$175.00 |
| No. 4828 | For two violins. Of finest quality, smooth finished, saddle-leather hand-stitched throughout; workmanship, the best British. Velvet lined, green mackintosh removable cover, as in No. 4827. Place for four bows. The most attractive case for two violins ever designed..... | 250.00 |
| No. 4830 | For two violins. Black pegamoid fabric covering, attractive, durable, and light in weight. Lined with silk plush. Place for four bows. Stitched handle. Durable lock..... | 90.00 |
| No. 4830½ | Strong canvas cover, best quality, leather bound with zipper fastening, best American manufacture, to fit case No. 4830..... | 20.00 |

Viola cases by Messrs. Hill, made to order cost approximately the same as violin cases. Violoncello cases made to order by Messrs. Hill, according to specifications in light weight oak, plush lined, for carrying, or heavy oak or mahogany, silk plush lining, a non-carrying case. Estimates on application.

Send for our General Merchandise Catalogue showing complete line of accessories

VIOLIN CASES

A. For one violin:

No. 6000-L	American manufacture, walrus grain leather, leather handle, close fitting valance, strong lock, clasps and hinges, silk plush lining, place for two bows, two pockets for strings; excellent value.....	\$ 15.00
No. 4832	American manufacture, leather, heavy walrus grain, finer quality, stronger brass-nickel-plated lock, clasps, hinges, fine quality plush lining, place for two bows, two pockets for strings, stitched leather handle, heavy strong valance...	20.00
No. 4835	American manufacture, leather, smooth cowhide, in tan, dark mahogany or black color, strong brass-nickel-plated lock, clasps, hinges, fine quality plush lining, place for two bows, two pockets for strings, stitched leather handle, heavy strong valance.....	25.00
No. 4837-K	American manufacture, leather, heavy walrus grain, dark mahogany color, plush lined with zipper coverlet, protecting instrument in case perfectly, preventing falling out in case of accidental opening of the cover, two string pockets, place for two bows, stitched leather handle, heavy strong valance, strong brass-nickel-plated lock, clasps, hinges.....	25.00
No. 4831	American manufacture, alligator skin, heavy, fine quality, strong valance, strong brass-nickel-plated lock, clasps, hinges, fine quality plush lining, two string pockets, place for two bows.....	50.00
No. 4831-H	American manufacture, heavy horn-back alligator skin, fine quality, strong valance, strong brass-nickel-plated lock, clasps, hinges, fine quality plush lining, two string pockets, place for two bows.....	60.00
No. 242-A	Imported, finest quality heavy cowhide, rich brown color, ends of case rounded, brass-nickel-plated lock, clasps and hinges, heavy valance, stitched leather handle, with removable canvas cover for case of heaviest, strongest quality, leather bound, zipper fastening, finest quality of silk plush lining, with violin blanket, three string pockets, one glass tube for strings, two bow places. This is a case of finest quality, complete.....	85.00
Special	English style. A stunning case, of extra heavy cowhide, tan color, over five-ply veneer frame, assuring complete protection and with lightness and strength combined. All edges saddle stitched. Strong strap handle. Solid brass trimmings, hinges, and snap lock. The interior is beautifully lined with extra quality silk velour, the instrument lies securely within deep recess, the high sides softly upholstered. Two bow holders with lateral braces full length of case. Roomy end pocket, and smaller pocket under the neck of the violin. Complete with outside cover.....	65.00

B. For two violins:

No. 4832-D	American manufacture, leather, heavy walrus grain, fine quality, strong brass-nickel-plated lock, clasps, hinges, fine quality plush lining, place for four bows, two pockets for strings, stitched leather handle, heavy strong valance.....	45.00
No. 262	Imported, finest quality, heavy leathers over unusually strong wooden frame, special brass-nickel-plated lock, clasps, hinges, strong valance, with heavy canvas cover of finest de luxe quality, leather bound, zipper fastening, removable, lined with finest silk plush, with violin blanket, place for four bows, four pockets for strings, string tube, an exceedingly attractive and serviceable case, complete.....	110.00

VIOLA CASES

Viola cases are, as a rule, made to order to fit any instrument, the outline of which, with measurements, is sent in to New York. Violas vary so much in size that this is the only way to obtain a satisfactory fit.

VIOLONCELLO CASES

Violoncellos, like violas, vary in size. We carry a line of French and English carrying cases; price-range, \$85.00 to \$135.00; estimates furnished for making special cases.

Send for our General Merchandise Catalogue showing complete line of accessories

ACCESSORIES

W. E. HILL & SONS' SPECIAL MANUFACTURE

VIOLIN CLEANING FLUID

A preparation for cleaning and preserving the varnish of old violins, as used in the Hill workshops.....per bottle \$.50

VIOLIN ROSIN

No. 3907 In cloth container, A. B. Brand.....per cake .75
No. 3907½ In velvet container, Hill special.....per cake .75

VIOLIN PEGS

Finest hand-made, in special artistic patterns, of ebony or boxwood. Hill pegs add individuality to any instrument.

Plain, beautiful finish.....per set of four \$5.00
With small ebony ball ornamentation.....per set of four 7.50
With small ivory ball ornamentation.....per set of four 7.50

(Extra charge for fitting to violin)

VIOLIN TAIL PIECES

Artistic hand work, two flat surfaces, accepted as the ultra, and widely copied. The genuine are branded with the name of Hill.

Of ebony or boxwood, with boxwood or ebony string crossover.....each \$3.50
Of ebony or boxwood, with ivory string crossover.....each 4.00

VIOLIN END PINS

Hand-made, to match pegs and tail piece, of ebony or boxwood.

Plain, circular ornamental turning.....each .50
With inset ebony or ivory ornamental rings.....each 1.00

VIOLONCELLO END PINS

Plain steel sliding rod.....each 4.00
Improved rod with stippled stops.....each 6.00

VIOLIN MUTES

"Vulcan" ebonite, small pattern. The muted violin, through their use, produces a tone of charming sweetness.....each .50

HILL CHIN RESTS

Finest worked plates, of ebony or boxwood, highest grade metal fastenings, special design, heavily plated.

No. 4916 Size 3¼ x 2½ inches, broad pear-shape model.....each \$ 7.50
No. 4917 Size 3¾ x 1¾ inches, medium wide oblong model.....each 7.50
No. 4918 Size 3 x 1¾ inches, medium wide, rather short model with pronounced curved rise in back, to fit under cheek-bone.....each 7.50
No. 4919 Size 3½ x 1½ inches, narrower oblong model with slightly raised sloping back to fit under cheek-bone.....each 7.50
No. 4920 Size 3¾ x 1½ inches, oblong model with pronounced flattened rise in back to fit under cheek-bone.....each 7.50
Special "Jacques Gordon" special model, size 4¼ x 2¾ inches, large, slightly hollowed plate with raised projection, to fit under cheek-bone.....each 11.00

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RESTORATION AND REPAIRS

The restoration of a valuable old violin, violoncello or viola is an art in itself requiring skilled work and good judgment based on extensive experience, quite apart from that of making new violins.

Italian instruments, even after adjustment by skilled European repairers, generally require re-adjustment here to obtain best results, due to very different climatic conditions.

We have devoted much study to meeting such problems, pertaining not alone to our own violins, but to those of many of our clients whose instruments "don't sound as they did formerly." Dryness in tone quality, irresponsiveness, shrillness and "Wolf tones" result unless string pressure at point of bridge and bass-bar are well suited to the instrument.

Our restoration department is located at New York and is under the personal direction of Mr. J. C. Freeman, whose long experience in this difficult art is assurance that work entrusted to our care will receive the most skilled attention.

Our shop force is accustomed to handling the most valuable and choicest instruments.

Estimates for work are cheerfully furnished. You are invited to consult us regarding difficult problems relative to your instruments, bearing in mind that good instruments are sometimes irretrievably ruined in unskillful and inexperienced hands.

Owners of valuable instruments which they wish to entrust to the skilled attention of Messrs. Hill & Sons, of London, may entrust them to us for shipping. As the representatives of Messrs. Hill & Sons in this country, we shall be glad to supply information on the subject.

Instruments may be sent through any Wurlitzer store.

Correspondence invited.

PRICES FOR REPAIRS

AT NEW YORK, CINCINNATI, CHICAGO, LOS ANGELES,
DETROIT STORES

BRIDGES

Bridges, as used in our shops, our exclusive importation, are the very best procurable and are unexcelled for tone and durability. The maple from which they are cut is very old, hard, and thoroughly seasoned and is the quality we use on our finest instruments. A bridge of this kind will last for many years if properly cared for. These bridges are used for Job No. 1 work.

JOB No. 1.	Bridge, fitted to violin, broad or narrow feet, as required by instrument, with ivory or ebony E string insert.....	\$1.25
	Bridge, fitted to violin, broad or narrow feet, as required by instrument, without insert.....	1.00
	For viola.....	1.25
	For violoncello (depending on instrument and time required for fine job of fitting).....	\$3.00 to 5.00
JOB No. 2.	We use an excellent bridge, cut from old wood and fitted with the same care as the above:	
	For violin, with E string insert.....	\$1.00
	For violin, without insert.....	.75
	For viola.....	1.00
	For violoncello.....	2.50

FINGERBOARDS

Fingerboards as used in our shops are of the very choicest, selected, seasoned Madagascar ebony, having fine texture and grain.

JOB No. 3.	Fitted to violin with saddle-nut and new bridge, finest quality.....	\$7.50
	Where extra-fine adjustment is required, up to.....	15.00
	For Viola	from 8.00
	For Violoncello	from 15.00
JOB No. 4.	Good ebony, with saddle-nut and new bridge, violin	5.00
	For Viola.....	7.00
	For Violoncello.....	12.00
JOB No. 5.	Planing fingerboard and adjusting nut, violin or viola.....	1.50
	Planing fingerboard and adjusting nut, violoncello	3.00

PEGS

JOB No. 6.	Fitted to violin, per set of four, best quality, plain, ebony, or rosewood, violin	\$2.50
	For Viola	3.50
	For Violoncello	6.00
JOB No. 7.	Fitted, goldmounted, in variety of patterns, ebony or rosewood....	from \$5.00 to 7.50
JOB No. 8.	Genuine Hill & Sons', London, hand-made, original design, boxwood, rosewood or ebony, with tail-piece and tail-button to match.....	\$10.00
JOB No. 9.	Fitted, German-made after the style of Hill & Sons, in boxwood, with tail-piece and tail-button.....	7.50

SCROLL REPAIRS

JOB No. 10. Peghole bushing, for violin.....	from	\$3.00
Peghole bushing, for viola.....	from	3.50
Peghole bushing, for 'cello	from	5.00

SOUNDPOSTS

The function of the soundpost is to transmit vibration from the strings through the bridge and top to the back, thus to produce tone. Without the post there can be no tone; a poorly fitted post or one made from poor material, detracts from the volume and quality of tone.

Our posts are made from the finest selected old spruce.

JOB No. 11. For violin and viola, fitted, finest selected old spruce.....	\$1.50
For violoncello, fitted, finest selected old spruce.....	2.50
JOB No. 12. For violin and viola, where special regulation is required to secure precisely the tone desired by the owner.....	from 1.75
For violoncello, where special regulation is required, according to time spent.....	from 3.00

REGLUING

JOB No. 13. Violin, viola, front or back, depending on condition.....	from 1.00
Violoncello, front or back, two sides, depending on condition.....	from 1.50

NECKS

JOB No. 14. Violin, regluing and resetting necks to proper angle, usually necessitating new bridge.....	from 3.50
Viola, regluing and resetting necks to proper angle, usually necessitating new bridge.....	from 4.50
Violoncello, regluing and resetting necks to proper angle, usually necessitating new bridge.....	from 6.00
JOB No. 15. New neck, grafted to scroll, from finest, beautifully flamed old curly maple, including new fingerboard, saddle-nut and bridge	from \$15.00 to 35.00

BASS-BARS

The bass-bar and the soundpost constitute the *nervous* system of the violin, viola or 'cello, and, in the fitting of the bass-bar the best expert judgment in getting just the proper balance, tension and strength is required. If too light and weak and not given the proper spring and tension, the top, in time, will sink under the pressure of the strings and the tone will be shrill and hard. If too heavy and too much spring has been given to it, the tone will be irresponsive and colorless. A bar must be adjusted in relation to the angle the neck is set in the block, because this determines the amount of string-pressure at the bridge.

JOB No. 16. Violin or viola.....	\$15.00 for the average, to 50.00 for a fine instrument
Violoncello.....	20.00 for the average, to 50.00 for a fine instrument
Estimates will be cheerfully furnished.	

CRACKS

JOB No. 17. Estimates will be cheerfully furnished; prices range from \$1.50 to \$25.00, depending on the nature of the crack, and whether opening of the violin is necessary and stud-reinforcement is required.

RESTORATION

By this expression is meant all the work required to put an old instrument in first-class playing condition, viz.: taking apart top, back and sides, washing out all old glue and regluing, regluing cracks, linings, blocks, or fitting new ones, new bass-bar, strengthening top or back, where needed, re-edging, if necessary, regluing top and back to sides, new neck in scroll, bushing pegholes, if worn, fitting pegs, fingerboard, bridge, soundpost and strings. Re-adjustment of post or bridge after few days, if needed. This work costs variously from \$65.00 to \$350.00, depending on the condition and quality of the instrument.

Many a good, old violin, which through neglect or poor adjustment sounds either shrill or hard and is irresponsive and totally inadequate, may by skillful work of this kind have all these disagreeable qualities removed and be made to sound properly and in accordance with the type of the instrument. We obtain from each instrument the amount of quality and tone which may properly be expected from it. If it is a valuable old Italian instrument, the possibilities are far greater than if it is an old Saxon, Mittenwald or Mirecourt fiddle. Many an instrument regarded as worthless, due to unskillful handling, if entrusted to us, will astonish its owner by the improvement in tone, appearance obtained, and enhanced value which always follows.

GENERAL CONDITIONING

There are numerous causes for small repairs on stringed instruments, to the owner, seemingly of minor importance, which require skilled handling to avoid radical depreciation in the value of the instrument. Among these may be mentioned: broken corners, chipped edges, broken ribs, bent ribs, as for example under the chin rest, the crusting of rosin under the bow, the loosening of inlay, scratches or dents in the varnish, and numerous other small items. The depreciation which takes place in the value of a fine instrument in the course of a few years of careless handling and neglect is often very large. The owner of a valuable, old instrument is, after all, but the custodian during his lifetime. From him it will pass to the next generation and so on indefinitely as in the past. He should consider himself, therefore, its keeper, and take pride in maintaining it in the best possible condition. Little defects, if allowed to accumulate for a few years, amount to very big ones. The time required by an expert workman to remedy such defects is oftentimes very considerable.

VARNISHING

It is little short of criminal to remove the original varnish from a fine, old instrument and it never should be done. There are still many charlatans, who are ready, for gain, to irretrievably injure a fine, old masterpiece. Each has his own pet-scheme or theory. One has "a better varnish than that of Cremona," another has a patent bass-bar, still another may have some other scheme to get money out of unsuspecting violin owners. Every owner of a fine instrument, if he values it, should beware of such persons, in whose hands a fine instrument is inevitably damaged, if not ruined. Removing the original varnish, substituting another, depreciates its value fifty per cent or more. Where friction or perspiration has caused the bare wood to be exposed, the instrument should be placed in the hands of an experienced old-violin-repairer, competent to match the original varnish, both as to texture and color. The cost of such work varies; estimates cheerfully furnished.

EXPERT OPINION, APPRAISALS AND CERTIFICATES

Opinions as to the origin or value of violins submitted to us as experts, are official only when rendered over the signatures of Mr. J. C. Freeman, or Mr. Rudolph H. Wurlitzer, and for this purpose instruments will be received at any Wurlitzer store and forwarded to New York.

A certificate will be issued stating the maker's name, if known, and date, or, if not known, the school of violin-making or country where made to which it belongs, and approximate date of production; also a letter giving a fair retail market valuation. Good photographs are attached to the certificate for insurance and identification purposes. The fee for this service is \$15.00, which must accompany each instrument when sent in. Postage and express charges to be paid by the owner.



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